THE MUPPET MOVIE

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by

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ITC FILMS, INC.
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INTRODUCTORY NOTE

All the roles in this film are played by human beings with the exception of the core family of muppets we know from the television series and a few Muppet characters that appear quickly as visual jokes (e.g. The "Road Hog" Kermit encounters on his bicycle).

Although a bear driving a car and a frog trying to order a drink in a bar are not ordinary sights in our world, they are in this film. None of the human beings in The Muppet Movie are ever the least bit surprised to find themselves talking to frogs and dogs and pigs and chickens.

1 EXT. MOVIE STUDIO - DAY

A WIDE ESTABLISHING SHOT, SHOWING a large motion picture lot with several giant sound stages and smaller administration buildings. A sign on top of one roof tells us that this is "World Wide Pictures."

2 CLOSER ANGLE

SHOWING a small gate house. Lounging outside the gatehouse are TWO GUARDS, looking bored and half asleep. After a quiet moment, one of the Guards straightens suddenly and points.

FIRST GUARD
What is that?

3 GUARD'S POV

A parade of wild and fancy automobiles is just turning in at the drive. It should look like the cross between a circus parade and the funeral procession of an Arab Oil Sheik.

SECOND GUARD (O.S.)
Hmmm... The Muppets are scheduled to hold a screening of their movie.

FIRST GUARD (O.S.)
It's gotta be them.

4 THE GUARDS

First Guard is riffling through a sheaf of papers.

FIRST GUARD
I've got the invitation list somewhere.

5 FIRST CAR

It pulls up alongside the gatehouse. It is a huge Rolls Royce Silver Cloud with black glass windows, driven by a neatly uniformed chauffeur. As the car comes to a halt, the rear left window glides down revealing SCOOTER.

SCOOTER
Hi. We're here to see The Muppet Movie. I'm Scooter.

(CONTINUED)

5 CONTINUED:

FIRST GUARD
Scooter. Check. Drive on.

The Rolls moves off, followed by a bright red convertible of late 1920s vintage. A rubber chicken hangs from the car antenna and there is a large rubber-bulbed horn fastened to the driver's door. Inside, driving himself, is FOZZIE BEAR. In the rumble seat is ROWLF, the dog.

FOZZIE
Hiya, hiya, hiya, I'm Fozzie, the comedian!

He beeps the horn twice.

SFX: LOUD HORN HONKS

A stream of water shoots out of the horn, hitting Second Guard in the face.

FOZZIE
(continuing)
Oh, this car is so funny!

PAN TO Rowlf.

ROWLF
I'm Rowlf. And I wish I had taken the bus. Here, have a paper hanky.

As they drive off, Rowlf hands Second Guard a Kleenex. The next vehicle is actually a very jazzy, customized, souped-up motorcycle with a sidecar. It is driven by a uniformed chauffeur. In the sidecar sits the tiny ROBIN THE FROG.

ROBIN
(timid)
Hi. I'm Kermit's nephew... Robin the Frog.

FIRST GUARD
Drive right in, Mr. Frog.

ROBIN
Mr.? He called me Mr. Frog! This rich and famous business is terrific!

The motorcycle drives on, replaced by an old limo.

(CONTINUED)

5 CONTINUED: (2)

It should not be a Cadillac or a Rolls -- some unusual make -- perhaps an Armstrong-Siddley. A flamboyant sign reading: "Gonzo the Great" is painted down the side of the slightly battered vehicle. It is CHAUFFEUR driven. Inside is GONZO THE GREAT and several CHICKENS.

CHAUFFEUR
My passenger is Mr. Gonzo. Gonzo the Great.

GONZO
And Chickens. Don't forget the girls. Camilla, stay away from the ashtray. That's no place to lay an egg.

The car drives off, replaced by the biggest Rolls Royce limo imaginable, vintage 1925. In the passenger compartment are STATLER and WALDORF.

STATLER
We're Statler and Waldorf. We're here to heckle The Muppet Movie.

WALDORF
(to Guard)
You call that a uniform? Whaddya press it with, a waffle iron?

Statler glares at him.

WALDORF
(continuing)
Just warming up...

The limo drives off and is replaced by a multi-colored dune buggy. DR. TEETH is at the wheel, and inside are FLOYD, JANICE, and ZOOT.

FLOYD
Hey, hey... the Electric Mayhem is here.

DR. TEETH
You betcha! Dr. Teeth...

FLOYD
Floyd Pepper.

JANICE
Oooo, like Janice...

(CONTINUED)

5 CONTINUED: (3)

ZOOT
Zoot.

FLOYD
And Animal.

SECOND GUARD
Where's Animal?

FLOYD
He runs behind. Likes the exercise.

PAN TO SEE ANIMAL behind the buggy. He has a collar and short chain which is attached to rear of vehicle.

ANIMAL
Exercise! Exercise!

On the last "Exercise" the dune buggy makes a fast pull away, dragging Animal off his feet and OUT OF FRAME. Behind the dune buggy comes a magnificent pink Rolls Corniche, chauffeur driven. In the rear, nearly buried in a cloud of white fur pillows is, of course, MISS PIGGY, a vision in mauve satin.

PIGGY
Don't you dare not know my name.

FIRST GUARD
Drive on, Miss Piggy.

PIGGY
Kissy, kissy...

Corniche drives off.

SECOND GUARD
Is that everyone?

FIRST GUARD
(studying list)
No, there's one more... Oh, here he comes now.

6 DIFFERENT ANGLE

KERMIT THE FROG pedals in on his bicycle.

KERMIT
(as he passes)
Hi, guys... sorry I'm late.

(CONTINUED)

6 CONTINUED:

As he pedals off, the Guards exchange puzzled, shrugging glances.

7 INT. SCREENING ROOM

It is a plush, elegant screening room, typical of Hollywood film studios. There is a raised dais at the back with a desk in front of the seats where the real VIP's sit. Naturally, Miss Piggy is already in one of these seats. The other cast members are lounging about in the seats further down front, chatting among themselves. There is an air of hushed excitement and nervousness. Amid the general babble we HEAR --

FLOYD
I just hope the car-painting number looks good.

SCOOTER
Whaddya mean we can't buy popcorn?

ROWLF
I wonder if they cut out some of all those chase scenes...

STATLER
Think the film will be any good?

WALDORF
Oh, the film will be fine. The pictures on it'll be lousy.

Kermit enters the room.

KERMIT
Hi, everyone! Welcome to the very first screening of The Muppet Movie.

PIGGY
Kermy, I'm going to sit right next to you during the movie and maybe we can hold hands and get all cuddly-wuddly.

KERMIT
I do not get cuddly-wuddly with a piggley-wiggley.

(CONTINUED)

7 CONTINUED:

PIGGY
You'll get broken-woken with a fisty-wisty!

KERMIT
Now listen, everyone, before we begin I want to thank you all for your work and...

SCOOTER
Aww, come on chief. No speeches. Roll film.

KERMIT
Well, before we roll film...

Animal appears next to Kermit, very threatening.

ANIMAL
Roll film, roll film!

Kermit instantly hits the button on the intercom.

KERMIT
Roll film!

Animal EXITS FRAME.

The houselights slowly start to fade.

Robin enters, next to Kermit.

ROBIN
Kermit, is this movie really the story about how the Muppets got together?

KERMIT
That's right.

ROBIN
Is it really and truly the honest true story?

KERMIT
It is absolutely, positively sort of the truth.

ROBIN
I wanna see this.

KERMIT
And you will.

7 CONTINUED: (2)

Kermit pushes button on intercom in front of him.

KERMIT
Okay, roll The Muppet Movie.

8 KERMIT'S POV - THE SCREENING ROOM

Up on the screen comes the opening image of...

9 EXT. SWAMP - HELICOPTER SHOT - DAY

A LONG FLYING SHOT across a semi-tropical swamp.

OPENING TITLE AND CREDITS BEGIN.

OVER this SHOT we HEAR MUSIC -- KERMIT'S SWAMP SONG -- which is a spirited, exuberant piece extolling the joys of the swamp.

It starts instrumentally. Then, as the helicopter gradually descends and slows its progress, a single banjo seems to emerge from the music, and then, faintly at first, the voice of Kermit SINGING. As we near the end of this shot, and the credits, we CLOSE IN further until we can SEE, seated on a log by the edge of the water, Kermit, playing his banjo and singing.

10 EXT. SWAMP - DAY

A GROUND-LEVEL SHOT, MOVING IN CLOSE ON Kermit, just as he finishes his song. The final chord has just rung off when suddenly we HEAR blood-curdling SCREAMS coming from nearby. Kermit glances up for just a beat, then, unconcerned, concentrates again on his banjo, picking out a quiet little tune, poodling around with it.

11 KERMIT'S POV - DIFFERENT ANGLE

Out from a curtain of hanging mangrove branches comes a small flat-bottomed boat. In the boat, rowing like crazy, is A FISHERMAN, the first of our cameo guest stars. He is wearing typical fisherman's gear with a hat studded with flies. Actually, the outfit looks like it was bought from Saks Fifth Ave. sporting department. He also wears dark glasses and a diamond ring you could hold hockey games on. This guy is show biz!

(CONTINUED)

11 CONTINUED:

Throughout the scene Kermit continues to noodle on the banjo.

FISHERMAN
Help!

KERMIT
Old Arnie is right on time.

FISHERMAN
Huh? Arnie? I'm not Arnie.

KERMIT
Arnie's the alligator that was chasing you. It's his lunch hour.

FISHERMAN
(terrified)
Oh, I gotta get out of here. What a terrible vacation!

SFX: FLY BUZZING

Kermit snaps at a fly. He misses.

KERMIT
Darn. He got away. You know, the first thing to go on a frog is his tongue. The tongue goes and you can't catch a fly.

FISHERMAN
That's tough. But I've got to get out of here. I've got to catch a plane.

KERMIT
With that tongue? No way.

FISHERMAN
Say, kid, you tell a good joke.

KERMIT
Thanks. Seriously, there's a boat dock about a mile downstream.

FISHERMAN
Terrific. I can't wait to get back to Hollywood.

(CONTINUED)

11 CONTINUED: (2)

KERMIT
Never heard of it. Is it another swamp?

FISHERMAN
It's more like a jungle. See, I'm an agent. Errr... You know about show business?

Kermit stops noodling on the banjo.

KERMIT
Offhand, I'd say it's a business where you show things. Sounds kind of dumb.

Kermit resumes playing.

FISHERMAN
Mmmm. You're pretty green at this game, aren't you kid?

KERMIT
I'm pretty green at any game.

FISHERMAN
Show business is where you do what you're doing now. Play music. Sing. Maybe tell jokes.

KERMIT
Well, it's not for me. Me and my partner, George, have a grocery shop here, and I'm happy where I am.

FISHERMAN
Now don't be so sure. I've got this week's Variety here...

He rummages around in the boat and comes up with a crumpled paper.

FISHERMAN
(continuing)
There's an ad in here you might be interested in.

He shuffles through the paper and shows Kermit an ad.

12 OVER THE SHOULDER SHOT

Seeing ad in paper.

KERMIT
(reading)
'World Wide Pictures announces open auditions for frogs wishing to become rich and famous.'

Robin enters the shot.

ROBIN
Uncle Kermit, you don't really expect me to believe this, do you?

KERMIT
Now you go back to your seat and watch the movie.

ROBIN
Okay, okay.

Robin exits.

13 DIFFERENT ANGLE - KERMIT AND FISHERMAN

FISHERMAN
I'd think about that audition, kid. You got talent. And remember -- rich and famous.

KERMIT
(impressed)
Rich and famous...

FISHERMAN
If you do come west, look me up. You'll need an agent to handle you.

KERMIT
You don't have time to handle me. You gotta handle Arnie.

Kermit points.

14 ARNIE THE ALLIGATOR (A REAL ALLIGATOR)

closing in fast.

(CONTINUED)

14 CONTINUED:

Fisherman screams and jumps overboard, wildly trying to scramble to shore and away from Arnie.

KERMIT
Don't worry. Arnie only eats kosher.

FISHERMAN
(singing to alligator)
'When Irish Eyes are Smiling...'

15 EXT. BAIT SHOP KIOSK - DAY

The shop looks a lot like a news kiosk one sees on the streets of New York, except that it is made with weathered old barn boards. It should give the appearance of the world's smallest business -- just one step up from a child's lemonade stand. The sign over the window is roughly painted on a crude board, and it has been worn by years of rain. It says: "GEORGE AND KERMIT - BAIT." On the counter sit half a dozen plastic buckets, and on the insides of the shutters, which are thrown back, are various scrawled notices about fishing.

We OPEN this scene with a CLOSEUP of Kermit, circling a date on a wall calendar with a red pencil.

KERMIT
You see, George, that's the day of the auditions in Hollywood. It's a whole month away. Plenty of time to get there.

16 WIDER SHOT

We SEE GEORGE, sitting on a stool outside the kiosk (cameo guest star). He is wearing bib overalls. He is smoking his cigar.

GEORGE
Ummm. How do you plan to go?

KERMIT
Well. I'm going to need bus money. I was sort of hoping you'd like to buy out my interest in the bait shop. All I want is a fair price.

(CONTINUED)

16 CONTINUED:

GEORGE
A fair price for this bait shop won't buy you bus fare to the end of my cigar.

A cannister on one side of the counter opens up and Robin pops out.

ROBIN
I thought it was a grocery store.

KERMIT
What?

ROBIN
You told the fisherman you ran a grocery store.

KERMIT
Oh...

Both he and George seem slightly embarrassed by this.

KERMIT
(continuing)
That's right, I forgot... well, we sell bait and groceries!

GEORGE
That's true. Very true. I have the groceries right here.

17 WIDER ANGLE

George has climbed off his stool and reached under it to find a bag of groceries. He starts unpacking them, putting them on display. The weathered sign on the kiosk is now SEEN to say: "GEORGE AND KERMIT - BAIT AND GROCERIES."

ROBIN
Just checking.

Robin disappears back into the cannister.

GEORGE
(stacking canned goods)
Kermit, how long have you known me?

(CONTINUED)

17 CONTINUED:

KERMIT
Since... since always, George.

GEORGE
Have I ever led you astray?

KERMIT
Well...

GEORGE
(quickly)
Except for that time.

KERMIT
Those times.

GEORGE
Okay, so we're all human. But I'm telling you, Kermit, don't leave the swamp. The people out there are all animals.

KERMIT
So what's a frog -- mashed potatoes?

GEORGE
I'm serious, Kermit.

KERMIT
But I could be rich and famous. Wouldn't it be terrific if everyone thought you were wonderful?

GEORGE
What if by 'wonderful' they meant 'delicious'?

KERMIT
What?

George holds up a can he has just taken from the grocery bag.

18 THE CAN

Kermit leans in to see label. It shows a fat man in a Homburg hat and a topcoat, with the logo "DOC HOPPER'S FROG LEGS."

(CONTINUED)

18 CONTINUED:

KERMIT
(reading)
'Doc Hopper's Frog Leg...' Put the can away, George.

GEORGE
See?

KERMIT
But what about show business?

GEORGE
Show business! It's an awful, cruel business filled with terrible people. Show business is probably the worst possible way a person can earn a living.

19 DIFFERENT ANGLE - CLOSEUP OF GEORGE

GEORGE
(TO CAMERA)
This isn't going to work. I'm the wrong person to do these lines.

KERMIT
It's not going to work, George.

GEORGE
I told you.

These next lines are very straight.

KERMIT
Listen, George. I love you, and I love the swamp, but I just have to try. Just once.

GEORGE
(gently)
Yeah, I know. There's only one 'once.'

George brings out a very battered wallet bulging with calling cards and bits of paper. He counts out some bills.

GEORGE
(continuing)
Here... for your half of the store... say, fifty bucks?

(CONTINUED)

19 CONTINUED:

KERMIT
Only fifty.

GEORGE
Gimme a break. I paid for all these groceries.

KERMIT
You're right. Fair is fair.

GEORGE
Well, if you leave early tomorrow you can get to Haverville by dark. Closest bus station I know.

KERMIT
Yup. I better... better go pack.

Pause.

GEORGE
I'll miss you.

KERMIT
Yeah. I'll miss you. Tell... tell all the gang goodbye.

GEORGE
I will.
(pause)
When you get rich and famous, send me some good cigars.

KERMIT
I will.

Kermit exits, awkwardly, tentatively, through the door in the rear of the kiosk.

George sits on the stool for a long, reflective moment, breathing cigar smoke. Then --

GEORGE
Well, the second half of the scene went well. And it only took half a day to shoot.

George gets off his stool and strolls OFF CAMERA.

20 TRAVELING SHOTS - DAY

A very small, back country southern road.

(CONTINUED)

20 CONTINUED:

It is a brilliant summer morning. Down the road pedals Kermit the Frog on his bicycle, his belongings tied in a tiny bundle in the basket.

21 KERMIT

straining as he pedals up a hill.

22 KERMIT

soaring down the other side, his legs raised, laughing.

23 KERMIT

riding through small town. He passes by a drive-in called "Doc Hopper's Frog Legs To Go." Kermit doesn't notice.

24 KERMIT

bicycling down road. It is mid-afternoon now. Suddenly, a large farm truck barrels around the corner, headed right for Kermit. He screams and twists the handlebars, running the bike into a ditch to avoid the truck. He shakes his fist in the air as dust settles round him.

25 CLOSEUP - KERMIT

KERMIT
Road hog!

26 INT. CAB OF TRUCK - CLOSEUP - DRIVER

Driver is a MUPPET PIG.

PIG
(TO CAMERA)
What's he expect?

27 EXT. GAS STATION - SMALL SOUTHERN TOWN

It has one main street. Since we have established no exact time period for this movie and are striving for a sense of timelessness, it might be well to have older vintage cars parked on the streets, circa late forties or early fifties. If that seems contradictory, at least we should establish a mood that does not represent the present.

28 EXT. GAS STATION - WIDE ANGLE - DUSK

Kermit trudges, exhausted, into the gas station and stops next to a gas pump. He is pushing his bicycle, the front wheel of which has been bent in the fall. The GAS STATION ATTENDANT, another cameo guest star, is a very pretty girl in jeans and a tee-shirt.

KERMIT
Hi. Anyone here that can fix a bicycle wheel?

ATTENDANT
Oh, I could fix it, but I'm afraid I'm just closing up. Can you come back tomorrow?

KERMIT
Well, I suppose I could. But see, I'm kind of in a hurry. I'm going to Hollywood.

ATTENDANT
Lucky you. Hollywood! 'Where the stars come out at noon.' I read that once in a movie magazine.

KERMIT
The sun must set at 11:30. Sounds depressing.

ATTENDANT
What do you do out there?

KERMIT
I'm going to audition.

ATTENDANT
No kidding? Acting? Singing? Dancing?

KERMIT
Actually, I'm auditioning to be rich and famous.

ATTENDANT
Ooo, that'd be nice. Oh-oh...

The Attendant points with alarm --

29 KERMIT'S POV - WIDER SHOT - A SOUTHERN SHERIFF

is slowly, pointedly, crossing the street directly towards Kermit.

(CONTINUED)

29 CONTINUED:

As he gets nearer, we realize that it is not a Southern Sheriff, but HENRY KISSINGER. (By this we mean the real Henry Kissinger, folks. We'll just have to find some way to pry him out of Harvard for a few days.) He is dressed in an ill-fitting Southern Sheriff suit, and he carries a cigar in one hand and is mopping his brow with the other. When he speaks, he speaks in his normal voice, without any attempt to impose a Southern accent over his normal German one.

30 BACK TO SCENE

HENRY
Yah, well what have we here? Is this little froggy bothering you?

ATTENDANT
(quietly, to Kermit)
Who's that?

KERMIT
I... I think it's Henry Kissinger.

HENRY
No, no. I'm Sheriff of this here town and it's my job to make sure y'all behave yourself, y'hear?

ATTENDANT
I didn't know there was a sheriff in this movie.

KERMIT
There isn't.

HENRY
(crestfallen)
But I always wanted to be...

KERMIT
Sorry, Henry. We just didn't cast you.

HENRY
All my life. I just wanted some little part in a movie.

(CONTINUED)

30 CONTINUED:

Henry EXITS FRAME, sadly shaking his head.

ATTENDANT
Where were we? Oh, yeah... Listen, I'm sorry I can't get this tire fixed for you tonight.

KERMIT
Oh, I understand. Is there someplace I can kill some time for the evening.

ATTENDANT
Try the El Sleezo Cafe down the block.

KERMIT
The 'El Sleezo'?

ATTENDANT
It's the only place in town with live entertainment.

KERMIT
Great. Maybe I can pick up some show business pointers.

ATTENDANT
You better try to catch the early show.

KERMIT
Why's that?

ATTENDANT
Sometimes the live entertainment doesn't live for the late one.

31 EXT. EL SLEEZO CAFE - DUSK

As Kermit approaches a MAN (cameo), in rumpled white suit, comes flying through the screen door and lands on the sidewalk near Kermit.

KERMIT
Rough place, huh?

MAN
The roughest.

(CONTINUED)

31 CONTINUED:

KERMIT
You ought to complain to the owner.

MAN
I am the owner.

Kermit gulps and watches the Man pick himself up, dust himself off, and walk away.

32 INT. THE EL SLEEZO - NIGHT

The El Sleezo is just slightly out of context with the town we have seen outside. It is really a sleazy place, with beaded curtains, slowly revolving overhead fans, and subtle aura of a place that might be managed by Sidney Greenstreet. The place is filled with people, including some sailors, some spies, some cowboys, some mafia hitmen, some Arabs, some Orientals -- a total mixture from all tough-guy bars everywhere.

33 DOOR

Kermit enters, terrified. He gingerly elbows his way through the room towards the bar. He passes a table where a WAITER is passing out platters.

WAITER
Let me see. You had the frog's legs au gratin, right? And over here the frog legs almondine, and two orders of frog's legs stroganoff.

Kermit hurries on.

He pushes his way as gently as he can up to the bar. At once he recognizes the man next to him. It is Henry Kissinger, who sits with a drink in his hand talking to the bartender.

HENRY
And then he said I wasn't supposed to be in the movie. I wasn't cast, he said. I just couldn't believe it. I paid for the sheriff suit myself.

KERMIT
Good grief.

Kermit moves on down the bar. Finds another spot and elbows in.

(CONTINUED)

33 CONTINUED:

He is standing next to a seductive BRUNETTE WOMAN. He has no sooner done so than the man on the other side of the Brunette, reaches around and grabs Kermit by the arm. The man is a real Neanderthal BULLY.

BULLY
Hey, are you trying to make a pass at my girl?

KERMIT
I don't even know who your girl is.

Bully pushes the Brunette aside and moves in on the quivering frog.

BULLY
You callin' me a liar?

KERMIT
Will you stop bullying me.

BULLY
I can't. It's my job.

KERMIT
What?

BRUNETTE
He's right, you know. He's the town bully.

BULLY
(proudly)
It's an elective office. I been voted town bully five years in a row.

KERMIT
Next year, why don't you run for village idiot?

Bully grabs Kermit by the throat.

KERMIT
(TO CAMERA)
I shouldn't have said that.

Bully brings his other fist squarely down on Kermit's head, squishing it down into his body.

BULLY
I'm gonna have your head for that.

(CONTINUED)

33 CONTINUED: (2)

KERMIT
Take it. It's no good to me anymore.

Bully grabs Kermit and tosses him.

34 MONTAGE:

A) KERMIT sailing down the long bar like a glass of beer.

B) KERMIT sailing down the bar from the reverse angle sitting in a large stein of beer and emitting a long, baleful howl.

C) KERMIT being flung up in the air and grabbing onto the blade of the slow-moving overhead fan.

D) BULLY flipping the fan switch from 'Low' to 'High.'

E) UNDERCRANK - Fan spinning at high velocity until Kermit is flung off like a bullet.

F) Kermit slamming into a wall. He picks himself up immediately and speaks quite happily TO CAMERA.

KERMIT
I hope you appreciate the fact that I'm doing my own stunts.

G) A hand picks him up by the legs and begins banging him against a bass drum which is next to a battered piano. The DRUM SOUND wakes up a sleeping PIANO PLAYER who was slumped over the keys. He is played by another cameo guest star. He begins to bang away at the piano and yells at the same time.

PIANO PLAYER
It's show time at the El Sleezo Cafe! Show time! Show time!

35 WIDE SHOT

The crowd settles down and takes what seats are available. The MAN who had been banging the drum with Kermit places him down on the drum and drifts back.

36 MED. SHOT - KERMIT AND PIANO PLAYER

Kermit rubs his head as he sits on the edge of the drum.

PIANO PLAYER
I hope you got a union card, buddy.

37 WIDE SHOT

MUSIC: TINNY FANFARE

38 SMALL STAGE

at far end of cafe. Tabs open to REVEAL Fozzie Bear.

FOZZIE
Hiya, Hiya, Hiya! This is your favorite Fozzie Bear! And I'm gonna tell jokes old and rare! Did you hear the one about the cross-eyed lumberjack?

39 EXTREME CLOSEUP - CROSS-EYED LUMBERJACK

LUMBERJACK
Yeah, I heard it. You bet I heard it!

FOZZIE
Well... then... you know what a lousy joke it is. Moving right along, there was this sailor that was so fat...

49 MED. SHOT - TREMENDOUSLY OBESE SAILOR

SAILOR
How fat was he?

He smashes a beer bottle against bar.

41 FOZZIE BEAR

FOZZIE
(beginning to sweat)
He... he was so fat that everyone liked him and there was nothing funny about him at all.

42 TWO SHOT - KERMIT AND PIANO PLAYER

KERMIT
I think the poor guy's in trouble.

PIANO PLAYER
I hope the bear doesn't wind up like the moose.

KERMIT
The moose?

PIANO PLAYER
(pointing up)
He was our last comic.

43 KERMIT'S POV - LOW ANGLE - LOOKING UP

There's a stuffed moose's head (A MUPPET) on the wall.

44 FOZZIE BEAR

FOZZIE
I got it! I got it! No problem. Did you hear the one about the really dumb midget with long green hair and ears like a donkey?

45 SHOT OF A GREEN-HAIRED, DONKEY-EARED MIDGET

MIDGET
I'm tired of these rotten jokes!

46 FOZZIE BEAR

FOZZIE
This just isn't my night. Well, I'd like to conclude with a musical medley. A tribute to the flags of all nations...

47 FOZZIE'S POV - WIDE SHOT

The patrons begin to <u>boo</u>.

48 FOZZIE BEAR

FOZZIE
Aww, come on people. Have a heart.

49 STATLER AND WALDORF

They are seated at a table in the rear of the room, looking as they always do.

STATLER
We've got a heart.

WALDORF
What we want is a joke!

FOZZIE
Listen, I'm trying.

WALDORF
I'll say you're trying.

STATLER
You're downright annoying.

FOZZIE
Enough of this battle of wits.

WALDORF
It's only half a battle.

STATLER
We're battling with a half-wit!

The crowd reacts with loud GUFFAWS.

50 KERMIT

KERMIT
This guy needs a friend.

51 FOZZIE ON STAGE

Vegetables and other, harder objects start to rain down around him.

Kermit leaps onto stage next to Fozzie.

KERMIT
(with bravado)
Hi, there. Sorry I'm late.

(CONTINUED)

51 CONTINUED:

FOZZIE
(quietly)
Who are you?

KERMIT
(quietly)
Kermit the Frog.

FOZZIE
(aloud)
It's the late Kermit the Frog!

KERMIT
(quietly)
I came to give you a hand. Let's try music.
(aloud)
Maestro, can we have 'Strolling By the River,' please.

FOZZIE
(quietly)
'Strolling by the River'?

KERMIT
(quietly)
I know, I know, it's the oldest song in the world, but maybe it will keep them quiet.

"Strolling by the River" is a dummy title, as are the lyrics that follow.

KERMIT
'I WAS STROLLING IN THE MOONLIGHT
STROLLING ON A JUNE NIGHT
HAND IN HAND WITH LIZA MAY

AND THEN SHE SEEMED TO SIGH
AND I LOOKED HER IN THE EYE
AND THIS IS WHAT I HEARD HER SAY --

Kermit gestures broadly, giving the floor to Fozzie.

Fozzie bursts gamely into song.

FOZZIE
I NEVER HEARD OF THIS STUPID SONG
IN MY ENTIRE LIFE
AND NOW YOU'VE REALLY GOT US
IN A MESS.

(CONTINUED)

51 CONTINUED:

KERMIT
Check. Time for the dance.

He pushes Fozzie into following in a simple little time step. They are really performing terribly, and the crowd is growing more and more hostile.

52 WINDOW - FRONT OF CAFE

Peering gleefully in is the weasel-faced chauffeur we saw coming from behind the billboard. He rushes off.

53 KERMIT AND FOZZIE

still dancing.., badly.

54 THE WINDOW

After a beat, DOC HOPPER, a stout, malevolent figure in a Homburg and a double-breasted suit.

CAMERA PANS off window to postor on wall.

The poster says, "We serve Doc Hopper's Frog Legs." And the man in the logo is unmistakably the man in the window.

55 DOC HOPPER IN THE WINDOW

Just the faintest beginnings of a smile cross his lips. Then he raises a camera to his eye, aims and shoots.

SFX: CLICK OF CAMERA SHUTTER

On the click:

56 STILL SHOT - BLACK AND WHITE - KERMIT'S LEGS

After a beat, both COLOR and MOVEMENT RETURN TO THE SHOT.

57 KERMIT AND FOZZIE DANCING

But now it really isn't working. The crowd has become a lynch mob.

(CONTINUED)

57 CONTINUED:

A VOICE
That's it, I've had it.

SECOND VOICE
Fight!

On that cue the entire cafe erupts in a brawl. Interestingly, everyone is hitting everyone else, no one is touching Kermit and Fozzie. They start to weave through the throng towards the door.

KERMIT
Head for the door. Listen, I'm on my way to Hollywood. Wanna join me?

FOZZIE
Duck!

They duck a flying bottle.

FOZZIE
(continuing)
Hollywood? Of course, I'll join... Duck!

They duck as another bottle flies over their heads.

KERMIT
Only trouble is I'm traveling by bicycle. Duck!

A chair flies just over their heads.

FOZZIE
No problem, I got a car... Duck!

A MUPPET DUCK flies over their heads.

KERMIT
Turkey!

A TURKEY sails right into Fozzie's arms.

FOZZIE
I don't duck for turkeys.

KERMIT
Let's move it!

58 EXT. EL SLEEZO CAFE - NIGHT

Kermit and Fozzie come out of the El Sleezo.

FOZZIE
So much for that job.

KERMIT
Boy... do you always work in places like that?

FOZZIE
Oh, no. When I started out I was working in tough spots!

KERMIT
Check...

They walk to the curb, there to discover Fozzie's car -- a little 1951 two-door Studebaker.

FOZZIE
But now we're bound for Hollywood!

Fozzie slaps the fender.

KERMIT
Wow. I didn't expect to be traveling in such class. See, I'm kind of short on money.

A HAND suddenly reaches INTO THE SHOT and fans out five one hundred dollar bills in front of Kermit's nose.

KERMIT
(continuing)
What is this?

WIDEN to SEE DOC HOPPER holding the money.

DOC
Five hundred dollars. Think of it as an advance.

KERMIT
An advance?

DOC
You're in show business, right?

FOZZIE
Say yes, say yes!

DOC
Well, I wanna do business! Take the money.

Kermit warily takes the bills.

(CONTINUED)

58 CONTINUED: (2)

DOC
(continuing)
Now give me five minutes
of your time.

KERMIT
Seems like a reasonable request.

DOC
Just come over here and I'll
show you my problem.

They stroll over to the small TV shop that sits next to the El Sleezo. In the window are a bank of half a dozen TV sets.

DOC
(continuing)
You see, Mr. Frog, I am a
businessman with a problem. Lemme
show you what I mean.

Doc takes a TV remote control from his pocket and presses a button. The six TV sets FLASH TO LIFE and on them we SEE --

59 EXT. HOPPER'S FROG LEG RESTAURANT - THE ORDER WINDOWS

Doc Hopper, dressed in a tacky frog suit, hops into the shot.

DOC
Hi! I'm Doc Hopper invitin'
you to hop on down and get
some Hopper's Frog Legs.

ZOOM BACK to SEE sixteen-foot tall golden frog legs forming an arch in front of the place.

DOC
(continuing)
Right here at the sign of the
Golden Arches!

60 CLOSEUP - DOC

DOC
Come to any one of our thirteen
locations and see what service you
get from our lovely staff of
Frogettes!

(CONTINUED)

60 CONTINUED:

Doc gestures.

A chorus line of waitresses, dressed in green costumes and wearing flippers on their feet dance awkwardly in. They are carrying platters of various frog leg dishes.

FROGETTES
(singing)
FROG LEGS, FROG LEGS, FROG
LEGS SO FINE
HOPPER'S IS THE PLACE YOU
SHOULD DINE
THERE'S CHEESE LEGS, BACON
LEGS,
CHILI LEGS TOO
FRENCH FRIED FROG LEGS
AND BARBECUE.
IF YOU WANT JUST A SNACK
THEN HERE IS THE ONE
A FROG LEG BURGER
ON A BRIGHT GREEN BUN!

61 DOC

DOC
Yes, everyone knows there's nothing like a platter of fine fresh frog legs, and at Doc Hopper's, we got 'em!

Customers begin hopping up to the windows.

DOC
(continuing)
So like we say at Doc Hopper's, Hop on down to Hopper's!

He starts to hop out.

DOC
(continuing)
We <u>hop</u> that you do!

62 EXT. TV SHOP - NIGHT

KERMIT
That's terrible! That's the most appalling, disgusting, revolting thing I've ever seen!

(CONTINUED)

62 CONTINUED:

DOC
I know, boy. I know. I'm a great businessman, a community leader and a swell fella, but I'm no actor.

KERMIT
That's not what I mean.

DOC
For this business to get off the ground, we need a spokesman for our TV commercials. And I'm talking to him.

KERMIT
Oh, no you're not! Take back the money.

Kermit hurls the money on the ground.

DOC
Wait, now. You gotta think big, boy. That five hundred dollars is just the beginning. You could be takin' home that much every year!

KERMIT
Come on, Fozzie, let's get out of here.

They exit.

DOC
(bellowing)
Clarence.

A Cadillac limo pulls up in front of Doc. CLARENCE is driving.

CLARENCE
I'm here, I'm here. Name a whim, I'll cater to it.

DOC
(quietly)
Follow that frog.

63 EXT. TOWN MAIN STREET - NIGHT

Fozzie's car cruises down a quiet street.

(CONTINUED)

63 CONTINUED:

KERMIT (V.O.)
So much for the El Sleezo. It's good to get away from those guys.

But even as Kermit speaks, a Cadillac pulls around a corner, following them. It is a limo, and of mid-1950's vintage. Specifically, it should be the model which had the most absurd, razor-like fins.

64 INT. CAR - DOC HOPPER AND HENCHMAN CLARENCE

Clarence drives intensely. Doc looks quite relaxed. He is wearing a velvet smoking jacket and is reading by the light of a gooseneck lamp with a small Tiffany-style shade. The book he reads is "The Lore of the Leg" and has a picture of a frog with crossed butcher's knives on the corner.

DOC
(very calmly)
Just follow them, Clarence. Follow quite closely if you will.

Clarence reacts to this as if it were a shouted command.

CLARENCE
Oh, yes. Yes, yes. You bet I will.

65 INT. STUDEBAKER

Kermit is just finishing peeling a banana.

KERMIT
Boy, I'm glad you had these. I haven't eaten all day.

He casually tosses the banana peel out the window as Fozzie makes a left turn.

66 EXT. STREET - LOW, WIDE ANGLE

The banana peel lands on the pavement in the f.g. The limo is SEEN, headed straight for it.

CLARENCE (V.O.)
They turned left, Doc.

DOC (V.O.)
Fine, Clarence. Just don't let them give us the slip.

At that instant, the Cadillac hits the banana peel, goes instantly into a skid and plows into a fire hydrant.

(CONTINUED)

66 CONTINUED:

DOC (V.O.)
(continuing; calmly)
Clarence...
(bellowing)
They gave us the slip!

67 EXT. A RURAL SOUTHERN COUNTRYSIDE - DRIVING SHOTS - DAWN

The first rays of the sun are just starting over the horizon. Out of this blinding light drives Fozzie's car, headed TO CAMERA.

FOZZIE (V.O.)
Well, we've driven all night.

68 INT. CAR

Kermit has spread out the calendar page -- the one he used at the bait shop, with the audition date circled. He places an X over another date.

KERMIT
Yup. We're making good time, too.

FOZZIE
I should be tired. But it's so exciting, going to Hollywood. I'm wide awake.

69 KERMIT

KERMIT
Good.

70 FOZZIE

He is sound asleep.

KERMIT
Fozzie! Wake up!

Fozzie wakes with a start.

The car swerves.

FOZZIE
I'm awake, I'm awake!

KERMIT
Listen, we better rehearse our act again. It'll keep us alert.

FOZZIE
Okay. But remember, when I tell a joke, don't start singing again right away. Wait for the audience to laugh.

71 KERMIT

KERMIT
So you'll know when to laugh, I'll point to you. There's no other way of telling.

MUSIC: "MOVING RIGHT ALONG"

The song is a rollicking traveling song which we will reprise from time to time during the film. It's primary lyric -- the title -- will not only denote the physical movement of the journey but also in the show business sense of "Moving right along, folks," when some joke bombs. This happens in the very first bridge of the song, during a vamp --

FOZZIE
Tell me Mr. Frog, what's the difference between a mama pig and a polar bear that tells dull stories?

KERMIT
(embarrassed)
I don't know, Mr. Bear. What is the difference between a mama pig and a polar bear that tells dull stories?

FOZZIE
One's a bearing boar and the other's a boring bear!

Kermit points TO CAMERA.

KERMIT
Nothing.

KERMIT AND FOZZIE
Moving right along, etc.

During the second vamp --

FOZZIE
Now then, Mr. Frog, what do you get when you cross a latex tree with a giraffe?

KERMIT
Oh boy... I don't know, what do you get when you cross a latex tree with a giraffe?

(CONTINUED)

71 CONTINUED:

FOZZIE
Rubberneckers!

KERMIT AND FOZZIE
Moving right along, etc.

During the third vamp --

FOZZIE
What did the platypus say to the hedgehog?

KERMIT
I don't know, what did the platypus say to the hedgehog?

FOZZIE
A black car is about to hit us.

KERMIT
I don't get it.

72 DIFFERENT ANGLE

OVER Fozzie's SHOULDER we SEE Doc Hopper's car, fender damaged from the earlier accident. It is within inches of them. Fozzie points, frantically.

FOZZIE
You will!

73 EXT. CAR

The limo is within inches of Fozzie's rear bumper. Fozzie weaves back and forth, trying to shake the limo, but it follows. The bumpers hit several times.

74 INT. LIMO

Doc is now dressed in a blue silk dressing gown. In front of him sits a small antique table on which is a porcelain basin. Doc is shaving himself calmly with a straight razor.

DOC
Dawn attacks are always the best, Clarence. Remember that: always attack at dawn.

CLARENCE
That's what I'm doing.

75 EXT. CAR

Fozzie has swung the Chevy far onto the right shoulder. The limo now leaps forward, alongside the Chevy and tries to run them off the road.

76 INT. LIMO - DOC

He is still shaving quietly.

DOC
Nicely done. We have them in a tight spot.

77 EXT. CAR

The Chevy makes a very tight turn into a small farm road and just eases past two stone gateposts. The limo negotiates the same turn, but slams into the gateposts, wedged solid, its front fenders destroyed.

DOC (V.O.)
Clarence...
(bellowing)
... They've got US in a tight spot!

78 EXT. COUNTRY CHURCHYARD - DAY

Although clearly abandoned, this is the typical little American country church -- white clapboard, with a stubby little bell tower and a shingled steeple. It's quite forlorn, actually, sitting by itself in the midst of a dusty yard.

Fozzie's Chevy drives slowly up and pulls to a stop in the shade of the church.

79 INT. CHEVY - FOZZIE AND KERMIT

They are exhausted. Fozzie yawns as he reaches down and switches off the ignition.

FOZZIE
That's it. Kermit, let me tell you something about bears.

KERMIT
(yawning)
What?

(CONTINUED)

79 CONTINUED:

FOZZIE
Sometimes we hibernate.

KERMIT
Can you teach it to a frog.

Fozzie snores quietly.

KERMIT
(continuing)
I think I've got it...

Kermit falls asleep, too.

A long moment's restful silence. Then...

MUSIC: THUNDEROUSLY LOUD ROCK.

It hits like a sledgehammer -- bright, pounding music.

Kermit and Fozzie sit bolt upright, wide awake.

80 EXT. THE WALLS OF THE CHURCH - WIDE SHOT

Bulge, pulsating to the MUSIC. They are, in reality, made of foam rubber.

81 INT. CHURCH - DAY

The church has been stripped of all its churchly trimmings except for some stained glass windows -- some of which are broken -- and an old pipe organ. Otherwise the walls are a slightly dingy white, and the room is largely empty. Except for a grouping around the organ. At the keyboard of that instrument sits Dr. Teeth. And around him are Janice, playing guitar, Floyd, on electric bass, Zoot on sax, and... a CAMEO GUEST STAR on drums.

The MUSIC they are PLAYING has built into it a series of rests -- little pauses in the otherwise tumultuously loud music, which are filled only by the ring-off of the guitar and bass.

In perhaps the third of these rests, perhaps thirty seconds into the music:

82 CHURCH ENTRANCE - KERMIT AND FOZZIE

They are peering around the corner of the door.

FOZZIE
I wouldn't know, Kermit.
Presbyterians, maybe?

83 INT. CHURCH - THE BAND

They break off playing and shout AD LIB greetings.

DR. TEETH
Hey, hey, our gentle morning melodies have attracted wandering admirers.

Kermit and Fozzie ENTER SHOT.

KERMIT
Hi guys.

FLOYD
We are they whom as are known as the Electric Mayhem. He's Dr. Teeth.

DR. TEETH
I blow lead keyboard.

FLOYD
I'm Floyd, on bass.

JANICE
Janice on guitar.

ZOOT
I'm... err... I'm...

FLOYD
You're Zoot, you play the sax.

ZOOT
I'm Sax, I play the zoot.

FLOYD
He's gone again.

DRUMMER
(bored)
I'm Charlie, the drummer. But I'm thinking of going into real estate.

JANICE
Welcome to our new clubhouse. Like when we really get it painted up it'll just blow you away, really.

DR. TEETH
What brings you gentlemen here?

(CONTINUED)

83 CONTINUED:

FOZZIE
Well, it's all a long story. See, Kermit started out in this swamp and...

KERMIT
Fozzie, you can't tell the whole story. You'll bore our audience.

He gestures TO CAMERA. Fozzie looks perplexed.

FOZZIE
But the band here wants to know.

KERMIT
Let 'em read the screenplay.

Fozzie produces a copy of the screenplay.

FOZZIE
Check. Here, read the screenplay.

FLOYD
Charlie, you read it to us.

DRUMMER
(taking screenplay)
Okay. 'Scene One -- Exterior -- Movie Studio -- Day. A long establishing shot showing several giant sound stages and...'

DISSOLVE TO:

84 SAME SCENE - LATER

The band is all listening intently. Janice is applying paint to a wall as she listens.

DRUMMER
'... peering round the corner of the door, Fozzie says, " I wouldn't know, Kermit. Presbyterians maybe?"'

KERMIT
And you know the rest.

DR. TEETH
That is a very heavy duty story.

(CONTINUED)

84 CONTINUED:

FLOYD
Man, you gotta keep your little froggy self away from this Barker dude.

KERMIT
Yeah, but how?

FLOYD
A disguise would help.

FOZZIE
A frog with a black beard wouldn't be noticed?

FLOYD
What I mean is, the Doctor knows what your car looks like.

KERMIT
I tell you, right now I'm too tired to think about it.

DR. TEETH
No problem. You go in the back room and sleep.

85 JANICE

She is holding a paint brush.

JANICE
And we'll disguise your car!

86 EXT. CHURCHYARD - DAY

MUSIC: A WILD, SOARING ROCK NUMBER BY THE ELECTRIC MAYHEM

This is an instrumental piece lasting perhaps one minute. During it we SEE literally HUNDREDS OF CUTS to VERY TIGHT SHOTS of the band members painting Fozzie's car. It takes place in blinding sunlight, with CLOSEUPS of paint cans being opened, ribbons of intense primary colored paint being poured, paints being mixed, stirred, and applied. The application of the paint should be done in VERY TIGHT SHOTS so we do not get a clear picture of how the finished car will look.

On the final chord of the music --

87 WIDE SHOT - THE CAR

Kermit and Fozzie sitting in the front seat of their car, surrounded by the Electric Mayhem -- not including the Drummer.

The car is covered with the most ornate psychedelic patterns imaginable.

FOZZIE
Guys, I don't know how to thank you.

KERMIT
I don't know why to thank you.

FLOYD
Our pleasure, greenstuff.

FOZZIE
Are you sure you guys won't come along with us to Hollywood?

DR. TEETH
Can't baby.

JANICE
I mean like, we've got a gig next week at the grange in East Snedley.

FLOYD
(disgruntled)
When you're hot, you're hot.

KERMIT
Oh, well, we're sorry about that. We would have enjoyed having you along.

FOZZIE
By the way, where's your drummer?

FLOYD
He's up in the belfry, studying his real estate manual.

FOZZIE
He should be studying baseball.

JANICE
Like, why baseball?

(CONTINUED)

87 CONTINUED:

FOZZIE
Because there are always bats in the belfry!

KERMIT
Two, three, four...

KERMIT AND FOZZIE
(singing)
Moving right along etc.

88 LONG SHOT - CAR

Fozzie's psychedelic car spins a U-turn in the churchyard and heads off down the road.

89 EXT. COUNTRY ROADS - DRIVING SHOTS - DAY

A small country road. Doc Hopper's limo drives down it.

90 INT. CAR

Doc is in the back seat wearing a neat apron and white chef's hat. The passenger compartment has been turned into a compact kitchen with units that seem to slide from concealed storage areas. There is a small old-fashioned gas range and a work table. From time to time, Doc opens little doors and compartments all over and takes out utensils and ingredients. At the moment he is mixing flour into a bowl of batter.

DOC
(not looking up)
See anything, Clarence?

CLARENCE
No... no, Doc.

DOC
This is the only road west around here. They have to be on it. Do you think nutmeg would help?

CLARENCE
I don't know, Doc. I like the frog batter just like it is.

(CONTINUED)

90 CONTINUED:

DOC
Not good enough, Clarence. Only perfection is good enough for Hopper's Frog Legs. Someday the whole world will want my legs.

91 EXT. DOC'S LIMO

Ahead is a side road. Fozzie's car comes down that road and turns onto the main road right ahead of the limo.

92 INT. DOC'S LIMO

Clarence hasn't noticed. Doc is preoccupied.

DOC
I know. Instead of honey... why not try molasses!

Doc takes a large jar of molasses out of a cupboard and begins to pour it carefully into a small measuring cup. He is very intent on his work.

DOC
(continuing; absently)
You know we should have spotted them by now. A frog and a bear in an old tan Chevy should be easy to find.

CLARENCE
I know. But the only frog and bear I see are in a rainbow-colored Chevy.

DOC
(still pouring molasses)
Indeed.

DOC AND CLARENCE
What?

93 INT. FOZZIE'S CAR

KERMIT
Just remember, Fozzie. If we do run into Doc Hopper again, keep calm.

(CONTINUED)

93 CONTINUED:

FOZZIE
Don't worry, Kermit. I'm ready now. I'll keep my cool. No panic.

Fozzie's eye flicks momentarily up to the rearview mirror.

FOZZIE
(continuing; total panic)
Help! Oh help!

94 EXT. CARS

Fozzie's car accelerates, pulling away from Doc's.

95 INT. DOC'S LIMO

Doc has not moved a muscle since we last saw him. This means that he is staring out the windshield, while the molasses is pouring out of the jar, overflowing the cup, running down his sleeve onto his lap.

DOC
Accelerate, Clarence.

96 EXT. FOZZIE'S CAR

It speeds round a tight bend in the road. Ahead is a billboard advertising a soft drink and covered in a garish psychedelic design.

97 INT. FOZZIE'S CAR

KERMIT
(pointing)
Over there! Park it!

98 EXT. FOZZIE'S CAR

The car drives off the road, up a slight grassy embankment, and comes to a stop in front of the billboard.

The design on the car and the design of the billboard match exactly, making the car virtually invisible.

Doc Hopper's limo drives right past it.

99 INT. FOZZIE'S CAR

The door to the glove compartment opens and Robin pops out.

ROBIN
Uncle Kermit, you're not even trying to make this believable!

100 INT. DOC'S LIMO

Doc is still frozen in position. All of the molasses is now on his lap and is dripping onto seat and floor.

CLARENCE
But... they're gone.

DOC
It can't be! They must be behind us. Hidden somewhere.

CLARENCE
Here's a little town. I'll turn around.

DOC
Splendid. Thank you, Clarence.

Doc now notices the molasses, but is too preoccupied to show any real annoyance by it.

DOC
(continuing)
Oh, and... hand me the tissues.

Clarence passes a box of Kleenex back to Doc.

101 EXT. SMALL TOWN - DAY

Doc's limo drives down Main Street and turns into a short, blind alley. Clarence throws the car into reverse, planning to back out, turning around as he does so.

At that moment, a battered truck chugs to a halt on Main Street, blocking the exit.

The sign on the truck reads "Gonzo The Great -- Plumbing Artists. The Stravinsky of Septic Tanks." Driving the truck is, of course, GONZO. He is obviously having engine trouble.

GONZO
Darn this car. I should never have greased the transmission with chicken fat.

102 INT. DOC'S CAR

Doc has been trying to mop up the molasses. As a result there are tissues stuck all over his clothing, his person, and the car seat. He seems quite unaware of it. He takes out a roll of paper towels and continues blotting with them.

DOC
Really, Clarence, my request was for a simple U-turn.

CLARENCE
I'm trying, I'm really trying.

Clarence blasts the HORN several times.

103 EXT. ALLEYWAY

Gonzo continues to try to get the truck started.

GONZO
Don't honk at me! I'm an artist! I deserve respect!

Doc climbs out of his limo. He is completely covered in wadded-up tissue and toweling. His shoes stick to the pavement, his hand sticks to the car door. He pries them away and moves awkwardly to the truck, a long tail of paper toweling stretching out behind him. He is barely recognizable as a human being. Gonzo sees him and screams.

DOC
Excuse me, but if you don't move your vehicle, I shall instruct my assistant to tear you into croutons.

Doc turns and bellows:

DOC
(continuing)
Clarence!

He walks right into Clarence who has just come up behind him. They stick together.

Gonzo finally succeeds in getting his truck started and pulls away from the alleyway, leaving Clarence and Doc struggling with the mass of sticky paper.

104 INT. FOZZIE'S CAR

FOZZIE
Well, Kermit, I think we really got away from them.

105 INT. GONZO'S TRUCK

GONZO
Boy, I'm glad I got away from them.

106 INT. FOZZIE'S CAR

KERMIT
(pointing ahead, terrified)
Oh no!

107 INT. GONZO'S TRUCK

GONZO
Oh no!

108 EXT. MAIN STREET

Gonzo's truck and Fozzie's car are on a head-on collision course. There is no avoiding it.

109 ALLEYWAY

Doc and Clarence are trying to extricate themselves from the molasses and paper. They both look like great moving heaps of pastel Kleenex.

SFX: AUTOMOBILE CRASH IN DISTANCE.

They do not notice.

A moment later Fozzie's car drives past the alleyway.

Gonzo's truck sits atop Fozzie's car, facing the opposite direction, the two fused into one, weird vehicle.

Doc and Clarence do not notice.

110 INT. GONZO'S TRUCK

GONZO
Hey... how come I'm not going the way I'm going?

111 INT. FOZZIE'S CAR

FOZZIE
We missed him!

(CONTINUED)

111 CONTINUED:

Kermit is looking all around the front seat.

FOZZIE
(continuing)
What are you looking for?

KERMIT
Robin. I was sure he wouldn't believe that one.

112 FOZZIE'S POV

We SEE Gonzo's head upside down THROUGH the windshield.

GONZO
Stop this car!

Fozzie steps on the brakes. Gonzo flies off, landing in a heap in front.

113 ANGLE FAVORING KERMIT

KERMIT
I hope he's okay.

FOZZIE
He told me to stop, I stopped.

Gonzo approaches the car, jumping up and down as he does so. He appears in a CROSS-SHOT THROUGH the side window of the front seat and continues to hop up and down.

FOZZIE
(continuing)
Why are you jumping up and down?

GONZO
Because I'm hopping mad.

FOZZIE
Guy's got a sense of humor.

KERMIT
Listen, I'm sorry we hit you, but you were on the wrong side of the road.

GONZO
My career is shattered! My dreams of immortality through art and plumbing are doomed!

113 CONTINUED:

KERMIT
Well... gee... would you like to join us?

GONZO
Where are you going?

FOZZIE
To the end of the rainbow! To the land where dreams come true.

GONZO
Do they have clogged drains there?

KERMIT
Probably. Climb in.

Gonzo climbs into the car.

GONZO
Actually, I do have a real dream. But you'll think it's dumb.

KERMIT
No we won't.

GONZO
I want to go to Bombay, India, and become a movie star.

FOZZIE
You don't go to Bombay to become a movie star. You go where we're going -- Hollywood.

GONZO
Oh sure. If you want to do it the <u>easy</u> way!

On Kermit and Fozzie's look.

114 EXT. MAD MAN MOONIE'S USED CAR LOT - DAY

The strange, fused vehicle that was once Gonzo's truck and Fozzie's car limps into the lot and wheezes to a halt. The lot is filled with the most decrepit cars imaginable. The eight-foot-tall MUPPET, SWEETUMS, comes round the corner of the office waving.

SWEETUMS
Hey, hi guys.

115 KERMIT

KERMIT
Good grief. Are you Mad Man Mooney?

SWEETUMS
Oh no. Me Mr. Mooney's pet!

116 OFFICE DOOR

MAD MAN MOONEY (a cameo guest star) appears, making the grand entrance.

MOONEY
Welcome, welcome dear friends.
Welcome to Sedan Shangri-la, to
Engineering Eden, to Hubcap Heaven.
I am Mad Man Mooney, the Titan
of Transport, the Dean of Discounts,
the Sultan of Savings, the Duke
of Deals, the King of Credit,
the Prince of Pistons, the Captain
of Carburetors, and the Tzar of Cars!

117 KERMIT AND FOZZIE

They are just getting out of their car.

FOZZIE
Sounds like the boss of baloney.

KERMIT
Err... Hi. We were just chatting
with your... friend here.

He stares up at Sweetums.

MOONEY
Ah, that's my jack.

KERMIT
Hi Jack.

SWEETUMS
Jack not name. Jack job.

To demonstrate, Sweetums casually grabs a nearby car by the bumper and lifts the front end two feet in the air.

MOONEY
Sweetums -- go move that Volvo
over to the back lot.

SWEETUMS
Check.

(CONTINUED)

117 CONTINUED:

He drops the car and exits.

MOONEY
Now then, which of these dream machines, these golden chariots, these lithe and luscious beauties of the road can I show you?

Mooney leans on the fender of the nearest car. Fender falls off.

KERMIT
Well, that narrows the field a little.

In the b.g., Sweetums passes. He is carrying a Volvo over his head.

MOONEY
I know, I know. It's hard to make a selection from such a field of beauties. Let me tell you right now that this little darling is the finest car on the lot.

Mooney points out a pathetic old Plymouth. It looks like it's been rolled and the dents pounded out with a sledge hammer.

MOONEY
(continuing)
Clean, dependable, low mileage, well cared for, once owned by nobility, and only twenty-five hundred, plus optional extras.

FOZZIE
What optional extras?

MOONEY
Spare tire, windshield, radio, floor mats and ignition key.

KERMIT
Ignition key?

MOONEY
Okay, okay, I'll throw it in for free. I'm a sucker.

KERMIT
Well, we're not. We'll see you.

118 EXT. FOZZIE'S CAR

Gonao sits in the window. Sweetums shambles up to him. In the b.g. we can SEE Mooney haggling with Kermit and Fonzo.

SWEETUMS
You guys need new car, huh?

(CONTINUED)

118 CONTINUED:

GONZO
I'll say. But I don't think we can afford one.

SWEETUMS
Maybe I can help.

Sweetums walks off down a row of cars.

119 PUDDLE OF DIRTY MOTOR OIL ON ASPHALT

Sweetums leans down and dabs at it with his index finger.

120 MOONEY

arguing with Kermit and Fozzie.

MOONEY
No, my friends, that's one way I differ from other car salesmen. No wheeling, no dealing. I take a car, put an unbelievably low price tag on that car, and that's it.

Sweetums crosses in the b.g.

121 SWEETUMS

He lumbers up to a clean little woody station wagon, late 40's vintage. The price on the car's windshield reads $1195.

MOONEY (O.S.)
So the price on the sticker is the price you pay, never more and never less.

Sweetums leans in toward the price sticker.

122 KERMIT

He looks around.

KERMIT
In that case, we'll take that one.

123 THE WOODY

The price tag now reads $11.95. Sweetums stands by it, innocently wiping his index finger in his fur.

124 WINDOW OF USED CAR LOT OFFICE

Mad Man Mooney sits inside at his desk, shaking his head in bewilderment.

WIDEN to SEE the woody with Kermit, Fozzie and Gonzo aboard.

Sweetums is standing next to left front window, listening.

FOZZIE
... So we're all going along with Kermit to Hollywood. You wanna come?

SWEETUMS
What?

Sweetums turns on his heel and runs into the garage.

125 KERMIT

KERMIT
Strange. He seemed like he liked us. Oh well, movin' right along, Fozzie.

126 EXT. MOONEY'S USED CAR LOT - DAY

The woody pulls out and off, down the street. A beat.

Sweetums rushes in carrying a little knapsack on the end of a stick.

SWEETUMS
Hey, guys! Wait for me!

He rushes after them.

127 EXT. MAIN STREET INTERSECTION - DAY

Doc Hopper's limo pulls up, waiting for a red light.

128 INT. OF LIMO

Hopper, Clarence, and the back seat are all polka-dotted with the remains of the tissues and towels. Hopper is just selecting a clean shirt from a drawer.

DOC
We cannot afford these mistakes, Clarence. That we let them slip past us merely because they had painted their car is unpardonable.

CLARENCE
Yes, Doc. You bet.

DOC
We must expect to see them anywhere, driving anything. Nothing should be considered unusual. Why, there goes a frog and a bear now in that station wagon.

CLARENCE
I see what you mean, Doc.

DOC
Eternal vigilance is the only answer. We must be forever...

DOC AND CLARENCE
What?

129 EXT. INTERSECTION - DAY

The limo pulls wildly out into the street, running a red light, making a left turn. An oncoming car swerves crazily to avoid it.

130 INT. STATION WAGON - DAY

KERMIT
(peering out the back window)
I just don't believe it. He's after us again! Fozzie, speed it up.

131 FOZZIE

FOZZIE
There's just one thing wrong with speeding up.

KERMIT
What's that?

FOZZIE
(pointing ahead)
I gotta slow down!

132 EXT. HIGHWAY - DAY

Ahead of the station wagon a freight train is crossing the road. The wagon barrels on toward it, the limo just behind.

133 INT. STATION WAGON

GONZO
Oh, I miss the old septic tanks!

KERMIT
The ramp, Fozzie! Use the ramp!

134 EXT. RAILROAD CROSSING - DAY

A loading platform, reached by a ramp, stretches off to the right, parallel to the tracks. At the last instant, Fozzie swerves the car up onto the platform. At that instant, a flatcar pulls alongside the platform and the station wagon drives onto it, braking to a stop.

135 INT. DOC'S LIMO - DAY

DOC
Follow them, Clarence. Follow them...

136 EXT. RAILROAD CROSSING

Doc's limo tries to emulate Fozzie's trick. It negotiates the turn, climbs the ramp, races down the platform and then swerves to get onto the train... but just a moment too late.

The caboose streaks past and Doc's limo flies into the air and lands with a crash on the empty tracks.

137 EXT. MOVING RAILROAD FLATCAR - SUNSET

Kermit sits on one front fender of the woody and Gonzo on the other with Fozzie in the middle.

A tremendous sunset fills the sky.

MUSIC: ONE HAPPY CHORUS OF "MOVIN' RIGHT ALONG"

138 EXT. RAILROAD LIVESTOCK YARD - DAY

A large pen by the side of the tracks. Cattle cars are being unloaded. Cows come down ramp into the pen.

CAMERA PANS to SEE the station wagon, in the pen, surrounded by cows.

Fozzie has his window rolled down.

A number of cows are staring at him.

FOZZIE
But lemme tell you, I love working for cows. It's an udder delight! You don't know the hoof of it. Oh, Kermit, they love me! I'm killing 'em. A minute ago I said to the frog here, 'Look at that bunch of cows.' And the frog said, 'Not bunch, herd.' And I said, 'Herd of what?' And he said, 'Herd of cows.' And I said, 'Of course I've heard of cows!'

An old CODGER in railroad gear comes through, herding the cows along. (CAMEO GUEST STAR)

CODGER
Okay, move along, move along, Bessie.

He herds the cows -- and the car -- towards a gate.

FOZZIE
Have we milked this long enough?

139 EXT. MIDWESTERN TOWN SQUARE - DAY

A CLOSEUP of the bell of a trumpet.

MUSIC: FANFARE - AS PLAYED BY HIGH SCHOOL MARCHING BAND

140 BUNTING-DECKED BANDSTAND

The High School Band is seated onstage in their uniforms. Standing downstage center is the MASTER OF CEREMONIES (CAMEO GUEST STAR), holding a hand mike.

EMCEE
Yes, ladies and gentlemen, it's time to announce the winner of the Miss Custer County Beauty Pageant. Golly, we sure grow 'em pretty here, don't we? Let's take one last look at our finalists. First, Debbie Sue Anderson... Linda Doncaster... Carol Ann McHenry...

As Emcee continues the recitation of names, the girls, each in one-piece bathing suit, come out and form a row.

141 KERMIT, FOZZIE AND GONZO

in the audience.

FOZZIE
Come on, Kermit, we just stopped for a snack. What are we watching some dumb beauty contest for?

KERMIT
What's the matter, don't you appreciate a little feminine beauty?

GONZO
Only in chickens.

They stare at him.

142 STAGE

EMCEE
... Sue Ellen Dickerson... And last but not least, the little lady who calls herself Miss Piggy!

Piggy makes her entrance, and she makes the most out of it.

143 KERMIT

He is... amazed.

144 EMCEE

He rips open an envelope and pulls out the card.

EMCEE
And here it is... This year's Miss Custer County is... Miss Piggy!

145 WIDE SHOT

The other girls all squeal and jump for joy and kiss her, as Miss Piggy, accepting the crown placed on her head and the robe tied around her, walks to the center stage, resplendent in all her glory.

PIGGY
Thank you, thank you, and I just want to say...

She freezes in mid-sentence.

146 PIGGY'S POV - KERMIT

A FAST ZOOM from a GENERAL AUDIENCE SHOT TIGHT IN on Kermit's face.

147 CLOSEUP OF PIGGY

She is still frozen, speechless.

FX: A TINY STAR-SHAPED REFLECTION SPARKLES IN HER EYE.

The star-shaped sparkle expands, whiting out the entire screen and suddenly we are INTO --

148 FANTASY SEQUENCE

MUSIC: MISS PIGGY'S LOVE SONG

The SONG is a swirling, florid ROMANTIC BALLAD of deep passion and amorous affection.

Piggy SINGS it VOICE OVER as we SEE:

A) SHOT: Kermit and Piggy running towards each other in SLOW MOTION in a sundrenched meadow.

B) SHOT: Gliding tranquilly in a rowboat. Piggy is rowing, Kermit drags a languid hand in the water.

(CONTINUED)

148 CONTINUED:

C) SHOT: Strolling hand in hand on a beach at sunset.

D) SHOT: A flirtatious chase through a formal garden.

E) SHOT: A park bench at night. Kermit on one knee before Piggy.

F) SHOT: Kermit and Piggy at the altar.

G) SHOT: Kermit and Piggy against an intense, yellow-white light. Sweeping embrace.

At this point the SONG COMES TO ITS FINAL NOTES.

The INTENSE LIGHT STARTS TO FADE.

DISSOLVE TO:

149 EXT. TOWN SQUARE - DAY

An EXACT MATCH SHOT with Piggy embracing Kermit, but now they are surrounded by townspeople.

KERMIT
Excuse me, Miss... but you seem to have attached yourself to me.

PIGGY
What? Oh dear. Oh forgive me, I got carried away.

KERMIT
Oh well, that's okay. Congratulations on winning the contest.

PIGGY
Oh thank you, my dear. It's the first time I ever entered a contest. Normally I'm an actress!

KERMIT
(impressed)
No kidding?

PIGGY
I just spend my days in front of a camera.

(CONTINUED)

149 CONTINUED:

KERMIT
You're a movie actress?

PIGGY
Well, actually it's a still camera.

FOZZIE
(disparaging)
She's a model, Kermit.

KERMIT
Well, that can be interesting. Bathing suits? Dresses?

PIGGY
Errr... sportswear actually.

FOZZIE
The pig probably models hiking boots, Kermit.

PIGGY
How dare you? Besides, they've promised me a chance at slippers any day now.

GONZO
Come on, Fozzie, let's go get an ice cream cone.

FOZZIE
You coming, Kermit?

KERMIT
In a minute. I'll join you.

Fozzie and Gonzo exit.

PIGGY
And just exactly what brings you to town, short green and handsome?

KERMIT
Well, we're headed west.

PIGGY
Really.

KERMIT
But you know, I really should stay with my friends.

(CONTINUED)

149 CONTINUED: (2)

Kermit starts to follow Fozzie and Gonzo.

KERMIT
(continuing)
Errr... wanna come along?

PIGGY
Are you serious?

KERMIT
(shrugging)
Well, of course.

She takes off in the opposite direction as fast as her piggy feet can carry her and Kermit shakes his head in puzzlement. He heads off after his friends.

150 EXT. ICE CREAM STORE - DAY

The store has a take-out window in the front.

Fozzie is on the sidewalk, just paying for his ice cream cone.

Kermit joins him.

KERMIT
Hi, Fozzie. Where's Gonzo?

FOZZIE
Next door, buying a balloon. They didn't have the kind of ice cream he wanted.

KERMIT
What kind is that?

FOZZIE
Tuna fish ripple.

KERMIT
That Gonzo is weird.

Piggy streaks in, carrying a suitcase.

PIGGY
I'm packed!

KERMIT
So I see. What for?

(CONTINUED)

150 CONTINUED:

PIGGY
You said I could come with you.

KERMIT
To buy ice cream! Not to Hollywood!

PIGGY
We're going to Hollywood?

Gonzo walks INTO FRAME. He is holding onto a large bunch of helium balloons.

GONZO
Hey, guys, look what I got.

KERMIT
Gonzo. What are you doing with those balloons?

GONZO
That's not the question.

KERMIT
What's the question?

GONZO
What are they doing with me?

Gonzo rises into the air, and drifts slowly OUT OF THE TOP OF THE SHOT.

KERMIT
Gonzo, this is no time for a joy ride.

151 EXT. THE SKY - DAY

Gonzo is floating high in the air, drifting further and further away.

GONZO
Is it time for a misery ride?

152 KERMIT

KERMIT
To the car. We'll have to follow him!

153 INT. STATION WAGON - DAY

Fozzie is driving, Kermit on the right, Piggy between them on the front seat.

FOZZIE
Is he still heading south, Kermit?

KERMIT
As far as I can tell, yes.

PIGGY
Thank you for inviting me along, Kermit.

KERMIT
Errr... well, I didn't, but you're welcome I guess. Fozzie, you're losing him.

FOZZIE
But I can't drive and keep an eye on Gonzo too.

KERMIT
I'll navigate.

Kermit sticks his head out the window, watching for Gonzo.

KERMIT
(continuing)
Okay, he's to our right...

Fozzie turns right.

KERMIT
(continuing)
Too much... back a little to the left... no... right. He's caught a crosswind... Hard right.

Fozzie has been obeying these commands. Now, after the hard right is accomplished --

FOZZIE
That last wasn't a good idea!

154 EXT. FOOTBALL FIELD - DAY

Fozzie has driven the station wagon onto a football field in the middle of a game. In fact, a play is in progress. The quarterback (CAMEO GUEST STAR) throws a pass. The station wagon drives right between him and the intended receiver. The ball goes right through the open window of the car.

155 INT. STATION WAGON

PIGGY
What is that?

FOZZIE
An intercepted pass.

KERMIT
(looking up)
Hard left.

FOZZIE
Terrific. That way we can make the touchdown.

156 EXT. FOOTBALL FIELD - DAY

Station wagon turns and heads for opposite end of field as players shake their heads and stare.

157 INT. STATION WAGON

PIGGY
I don't understand this.

FOZZIE
What's the matter, don't you like to kick the old pigskin around?

PIGGY
What?

FOZZIE
No, I guess you wouldn't.

Kermit is staring straight ahead, terrified.

KERMIT
Look!

158 EXT. FOOTBALL FIELD - KERMIT'S POV

Doc Hopper's limo is coming down the field straight at them.

FOZZIE
It's Doc Hopper.

KERMIT
Left! Turn left!

159 INT. STATION WAGON

FOZZIE
(as he turns)
What about Gonzo?

KERMIT
He's safer than we are.

160 EXT. FOOTBALL FIELD

Station wagon makes its turn and heads off the field, across a sidewalk, over the curb and off down the street. We now NOTICE, as Doc Hopper's limo follows that there is a second vehicle -- a battered pickup -- driving just behind the limo.

161 INT. LIMO - DAY

DOC
I knew we'd find them again, Clarence. And now we have our assistants, to add a little strength to our side.

162 EXT. REAR OF PICKUP TRUCK - DAY

The "ASSISTANTS" are four Neanderthal goons in bib overalls, each carrying a shotgun pointed in the air.

163 DIFFERENT ANGLE

The limo goes hurtling off the curb, chasing the station wagon.

The pickup truck streaks off the curb after them. As the truck hits the pavement, the four goons accidentally FIRE their GUNS in the air.

164 EXT. SKY - DAY

The great Gonzo hanging from his balloons. Suddenly, all but one of the balloons break and Gonzo falls.

165 LONG SHOT

We SEE Gonzo falling like a rock holding onto one little balloon, and he lands, as luck and movie magic would have it, right on top of the speeding station wagon.

166 INT. STATION WAGON

PIGGY
(reacting to SOUND on roof)
What was that?

167 REVERSE ANGLE - KERMIT'S POV

Gonzo peers down, upside down, through the windshield.

KERMIT
I don't believe this.

Robin's face appears upside down, next to Gonzo's.

ROBIN
Neither do any of us!

Robin disappears.

168 INT. STATION WAGON

PIGGY
I don't understand any of this.

KERMIT
I'll explain later.

FOZZIE
If we're alive, later.

KERMIT
Turn down this dirt road, Fozzie.

169 EXT. COUNTRY ROAD - DAY

Station wagon spins in the dirt, fishtails, and races down the road.

170 INT. STATION WAGON

KERMIT
No, really floor it!

PIGGY
You are so masterful!

KERMIT
Oh oh, I think we've got trouble.

171 KERMIT'S POV - DIRT ROAD

A sign reads "Danger, Bridge Closed Ahead."

FOZZIE
The bridge is closed! What'll we do?

KERMIT
Re-open it!

172 EXT. BRIDGE - DAY

It is an ancient, falling-down wooden structure that has been barricaded to close it. It bridges over a steep ravine. The station wagon barrels right through the barricades and across the bridge. The bridge itself starts to disintegrate as they go.

The station wagon just barely makes it to the other side before the whole thing crumbles and collapses with a roar.

173 EXT. RAVINE EDGE - DAY

The limo and the pickup roar up and SQUEAL to a halt at the edge of the ruined bridge.

The pickup cannot stop quite soon enough and rams the back of the limo. The impact causes the Goons to FIRE their SHOTGUNS in the air.

174 INT. STATION WAGON - DAY

Piggy and Kermit are now in the back seat, Gonzo up front with Fozzie.

MUSIC: "MOVIN' RIGHT ALONG"

We CUT TO them as they are singing and hear the last half-chorus of the song.

PIGGY
Oh, Kermit, you were so courageous, so magnificent back there at the bridge.

KERMIT
Gee, I don't know what to say.

FOZZIE
Say it was the bear who's magnificent. After all, I did the driving.

GONZO
And I took a three-hundred-foot belly flop onto a moving car.

PIGGY
Yes, but Kermit assumed the awesome responsibility of command.

(CONTINUED)

174 CONTINUED:

FOZZIE
Oh brother.

GONZO
Hey, I'm hungry.

FOZZIE
Me too. I'll pull into that drive-in up ahead.

175 EXT. DRIVE-IN - DAY

The drive-in is DOC HOPPER'S FROG LEGS TO GO. "At The Sign of the Golden Legs." And indeed, two twenty-foot-tall legs do form an arch in the front of the place.

The station wagon pulls into the place and immediately does a screaming U-turn and pulls out of the place.

176 INT. STATION WAGON

Piggy has covered Kermit's eyes with a hand.

FOZZIE
Naw, we won't pull in there.

KERMIT
What was that? What's going on?

PIGGY
Never mind. It's better you don't know. Besides, I don't want to eat at some highway drive-in. I think we should check into a nice quiet motel. And maybe have a quiet little dinner... for two.

GONZO
Terrific. I'll eat with you, Piggy.

PIGGY
Not you, buzzard beak. I was speaking to mon capitain.

FOZZIE
Hey, time is passing. If we're going to make that audition in Hollywood we shouldn't be stopping at motels.

(CONTINUED)

176 CONTINUED:

PIGGY
My hero deserves a rest. Don't you.

KERMIT
Well... I don't... that is... Fozzie, pull into that motel!

177 EXT. MOTEL - DAY

It is really a string of little cabins along a river. Not new and really quite primitive. There is a small restaurant in front. The station wagon pulls in.

178 EXT. TERRACE RESTAURANT - NIGHT

The place is very rustic, with split-log railings and tables set beneath umbrellas which advertise beer. It is nice enough that one can just imagine having a romantic dinner for two there -- but not one bit nicer.

A full moon is beginning to rise.

CAMERA PANS FROM moon TO DISCOVER Kermit The Frog seated at a table. He is wearing a doubleknit leisure suit. He looks very pleased with himself. A WAITER (cameo guest star) stands at his elbow, holding a wine list.

KERMIT
Yes. That sounds nice. Bring a bottle of that.

WAITER
You got it. Don't say I didn't warn you.

The Waiter shambles off.

HENRY KISSINGER enters dressed as a busboy.

HENRY
Can I get you a glass of water? Or some breadsticks?

KERMIT
Henry, please knock it off.

HENRY
But it's a lifetime dream. I really want a part in a movie.

(CONTINUED)

178 CONTINUED:

KERMIT
Sorry.

Henry exits, disgruntled.

KERMIT
(continuing)
Well then. I wonder where Piggy is.
(he glances around)
Oh wow.

179 KERMIT'S POV - DOORWAY

Miss Piggy stands framed in the doorway. For the first time we SEE her in her mauve silk dress with plunging neckline and matching gloves. She is at her loveliest.

180 KERMIT

KERMIT
Well... well good evening, Miss Piggy. You... you look lovely.

She sweeps in.

PIGGY
Oh, thank you, frog of my heart.

Kermit leaps up and holds a chair for her.

PIGGY
(continuing)
It's ever so hard to look one's best when one is on the road. I'm so sorry if I kept you waiting.

KERMIT
Oh that's no problem. I was chatting with Henry Kissinger.

PIGGY
That's nice.

The Waiter enters carrying wine bucket and two glasses.

KERMIT
I took the liberty of ordering some wine.

(CONTINUED)

180 CONTINUED:

PIGGY
Why you mad, impetuous thing! It's champagne!

The Waiter pours the wine.

WAITER
Not exactly, lady. But it's probably the best sparkling wine they make in Idaho.

Waiter exits.

KERMIT
Well, here's to you, Miss Piggy.

PIGGY
And here's to the handsomest frog in the world.

They drink.

KERMIT
Really, Piggy, you embarrass me saying things like that. I mean I'm no Robert Redford.

PIGGY
Honey, you've got three things Robert Redford could never have.

KERMIT
Name one.

PIGGY
Me.

KERMIT
Oh. Well... what are the other two?

PIGGY
Webbed feet.

KERMIT
Heh, heh... well, golly. Let me return the compliment.

PIGGY
Well... I'm all ears.

(CONTINUED)

180 CONTINUED: (2)

KERMIT
I'm not very good at these things. I mean I'm just out of the swamp.

PIGGY
Just say what you feel, my dear.

KERMIT
To me, Miss Piggy...

PIGGY
Yes, yes, go on...

KERMIT
You've got cute ham hocks.

PIGGY
(indignant)
What?

KERMIT
Oh boy, I said it wrong. What I mean is that you really are attractive, Piggy.

PIGGY
(cuddling)
Oh, Kermy...

Waiter enters.

WAITER
(loudly)
Telephone call for Miss Piggy... You Miss Piggy?

KERMIT
What the hey?

PIGGY
Oh dear. Well, yes, I did place a call to my agent... Kermy, this will just take a moment. One eentsy, <u>teentsy</u> moment.

She rushes to door.

PIGGY
(continuing; under her breath and hard as nails)
I wonder if he's got something hot for me.

Kermit scowls.

181 EXT. TERRACE RESTAURANT - NIGHT

The moon is much higher in the sky. The candle on Kermit's table has burned down. Kermit is very dejected.

KERMIT
Waiter!

Waiter ENTERS SHOT.

WAITER
No use calling for menus now. Kitchen's closed.

KERMIT
Just tell me what I owe you for the Idaho champagne.

WAITER
Ninety-five cents.

Kermit gets up and crosses past Waiter, handing him a dollar bill.

KERMIT
Keep the change.

He crosses OUT OF SHOT.

WAITER
Why is that? It's a dead certainty in this business. Frogs are lousy tippers.

182 DIFFERENT ANGLE

Kermit is at steps, leading down from terrace. There is a door next to the steps that leads to a bar.

MUSIC: DISTANT PIANO PLAYING.

Kermit hesitates for a minute, then walks into the bar.

183 INT. BAR

A dimly lit, little country saloon with pretentions of grandeur. There is a piano bar, with ROWLF, the Muppet dog at the keyboard. Kermit comes to the piano and sits down.

(CONTINUED)

183 CONTINUED:

ROWLF
Evening. My name's Rowlf. You look like you could use a drink.

KERMIT
Yeah. I'd like a ginger ale.

ROWLF
(calling)
Ginger ale for the frog here, Carol.

KERMIT
Kermit. Kermit the frog.

ROWLF
Pleased to meet you. Got any requests? Any songs you'd like to hear?

KERMIT
No... not really.

ROWLF
I'm no Rubinstein, but I'm not bad for a dog.

Rowlf plays an arpeggio and swings into a quiet tune.

The Waitress puts a ginger ale in front of Kermit and exits.

KERMIT
Yeah. Very nice.

ROWLF
Lemme guess... girl trouble, right?

KERMIT
Yeah. How'd you know.

ROWLF
Oh, I've felt the way you look, lots of times.

KERMIT
Yeah. This girl I know sort of walked out on me in the middle of a date.

(CONTINUED)

183 CONTINUED: (2)

ROWLF
Typical. That's why I'm a bachelor.

KERMIT
Live alone, right?

ROWLF
You bet. Nice and peaceful. I finish work, I go home. Read a book. Have a couple beers. Take myself for a walk and go to bed.

KERMIT
Nice and simple.

ROWLF
Stay away from women. That's my motto.

KERMIT
But I don't want to.

ROWLF
Neither do I. That's the trouble.

MUSIC: CYNICAL LOVE SONG

It's a sad/funny little duet based on the old can't-live-with-'em-can't-live-without-'em theme designed in such way perhaps as to allow for some good harmony howling from Rowlf.

The song ends and Rowlf and Kermit stare reflectively into space.

BARTENDER enters.

BARTENDER
Hey, I got a phone call for Kermit the Frog. That you?

KERMIT
(surprised)
Err... yeah.

184 INT. PHONE BOOTH

Kermit with receiver in hand.

(CONTINUED)

184 CONTINUED: 184

KERMIT
Hello.

PIGGY (V.O.)
(filtered; terrified)
Oh, Kermy, they've got me. Do anything they ask, it's terrible, I don't know what they'll do.

KERMIT
Piggy. Calm down. Who's got you?

PIGGY
This awful Doctor Hopper person.

KERMIT
What?

DOC (V.O.)
(filtered)
That's enough, Miss Pig. Now then, Frog, you leave the phone booth, you don't talk to anyone. You step outside the motel. There you will receive further instructions.

KERMIT
What if I don't.

DOC
Your girlfriend will be bacon by breakfast.

185 EXT. MOTEL ENTRANCE - NIGHT

Kermit gingerly steps outside the door, looks around at the dimly lit entrance. He takes a few paces further into the gloom.

KERMIT
Well, I'm outside the motel. Where are the 'further instructions?'

INTO THE SHOT COME half a dozen shotgun barrels, pointed at Kermit, radiating out like spokes on a wheel.

(CONTINUED)

185 CONTINUED:

KERMIT
That's not very instructive.
But it's very persuasive!

186 INT. HIDEOUT - NIGHT

The building appears to be an old shed or barn. Various rusting farm implements are scattered about, along with a few bales of hay. A single, shaded light hangs in the middle of the room. In the b.g. is an incongruous, massive piece of electronic apparatus -- very modern looking.

Sitting under the light, side by side and tightly bound to wooden chairs, are Kermit and Piggy.

Doc Hopper and Clarence stand over them.

In the b.g. the Goons -- and now there are about eight of them, lounge about.

DOC
Now then, I will give you one last chance to change your mind. Will you be the television spokesman for Doc Hopper's Frog Legs?

KERMIT
Never! You can forget it, Hopper.

DOC
Hardly. Clarence, go fetch the professor.

Clarence exits, as Doc hums to himself and calmly adjusts his necktie, squinting into a broken mirror.

187 KERMIT AND PIGGY

PIGGY
Psst... Kermit... What's your plan of escape?

KERMIT
Plan of escape? You've got to be kidding.

PIGGY
I'm sure you've conceived a brilliant scheme, mon capitain...

188 CLARENCE

escorting Professor Krassman, a thoroughly efficient-looking, middle-aged executive.

DOC
(shaking his hand warmly)
Ahh, professor.
(to Kermit)
He's the world's leading authority on mind control in frogs.

KRASSMAN
It's a rapidly growing field.

DOC
Tell me what you're going to do to our little Kermit.

KRASSMAN
(quite jolly about it)
First I'll try straight hypnosis. Under post-hypnotic suggestion he will probably follow your every command.

DOC
(gleeful)
Does that usually work well with frogs?

KRASSMAN
(grinning)
Oh yes. Because of the primitive nature of their brains.

Krassman and Doc chuckle over this.

Kermit crumbles. Piggy seethes.

DOC
But if by chance that doesn't work?

KRASSMAN
(still chuckling)
Oh there are certain chemicals, drugs, that totally strip a frog's brain of all intelligence, all initiative, all will power.

(CONTINUED)

188 CONTINUED:

DOC
What we'll have here is a little froggy zombie.

He and Krassman laugh heartily.

KRASSMAN
(trying to control laughter)
But... what I really want to try is the Electronic Cerebrectomy!

He indicates the electronic gear at the back. A couple of Goons wheel it forward. It is a mean-looking machine.

DOC
(laughing)
Is this the one you call the automatic brainwashing machine?

KRASSMAN
(laughing)
You got it. It completely fries the mind.
(laughter)
Just strap the frog in, clamp on the electrodes, and throw the switch!

DOC
Zaparoonie!

KRASSMAN
Turns the brain to guacamole!

DOC
A noggin full of library paste!

KRASSMAN
Old jellyhead!

Doc and Krassman are hysterical with laughter. They take a moment to compose themselves.

DOC
Oh, Krassman, you got a fun job!

KRASSMAN
Yes, it is rewarding.

(CONTINUED)

188 CONTINUED: (2)

DOC
Ah well, Clarence and I will let you get on with your job then.

Doc and Clarence head for the door.

189 KERMIT AND PIGGY

PIGGY
(whisper)
Kermit, whatever you're planning, shouldn't you do it soon?

KERMIT
I could. But will bursting into tears help?

190 DOC

standing in doorway.

DOC
I'll be back later to pick up what's left of the frog.

191 KRASSMAN

KRASSMAN
I'll leave just enough for your purposes.

A GOON
Hey, Doc, what should we do with the pig?

192 DOC

DOC
Hmmm... Let's keep her. I've been thinking of enlarging our menu with a combo platter.

PIGGY
Combo platter?

DOC
Fried frog legs and pickled pigs feet.

He closes the door.

193 PIGGY

PIGGY
That does it.

Piggy takes a deep breath and strains against the ropes. They snap like sewing thread.

PIGGY
(continuing)
You want pigs feet? Start with this one. HiiiiiiiiYaaaaaaa!

194 KARATE FIGHT

In one thirty-second blitz, Piggy wipes out the professor and all the Goons.

A) Tight on Krassman. A foot in a high-heeled shoe and net stockings catches him right under the chin.

B) Krassman starting to fall, Piggy catching him with a backhand chop. He sails OUT OF FRAME.

C) Krassman smashing against a wall.

D) Piggy bending shotgun around neck of a Goon.

E) Piggy karate-chopping another Goon.

F) Goon flying through window.

G) Piggy chopping Third Goon, who sails into Fourth Goon, both of them falling -- knocked cold.

H) Piggy giving uppercut chop to Fifth Goon.

I) Fifth Goon hitting the ceiling, his head going <u>through</u>. He sticks there.

J) Piggy taking out two last Goons at once with a forehand, then a backhand chop. The two fall together in a heap. Piggy looks up and steps back just in time as Fifth Goon falls from ceiling landing on other two.

K) Krassman crawling to his feet, running towards Piggy with a pitchfork. Piggy dodges it, and with a perfectly timed one-two punch sends him flying.

L) Krassman smashes into the Electronic Cerebrectomy Machine.

(CONTINUED)

194 CONTINUED:

FX: MACHINE EXPLODING

Through all of this, Kermit watches in stupefied amazement. When the smoke has cleared, Piggy pushes her golden locks back into place with a girlish toss of her head, and turns to Kermit.

PIGGY
(little-girl sweet)
Well, Kermy... should we go home now?

195 EXT. MOTEL ENTRANCE - NIGHT

Kermit and Piggy walk in, holding hands.

KERMIT
I still can't get over those karate chops of yours.

PIGGY
Well, a girl has to have a hobby and I got bored with needlepoint.

They enter the motel.

196 INT. MOTEL LOBBY - NIGHT

Kermit and Piggy enter. Still holding hands. They stop just in front of the telephone booth.

KERMIT
Well... here we are.

PIGGY
Yes. I better get to my room. A girl needs her beauty sleep.

KERMIT
Well, good night then.

PIGGY
(suddenly passionate)
Oh, Kermit, Kermit. I never, never want to be away from you again! Never!

SFX: TELEPHONE RINGING

196 CONTINUED:

PIGGY
Oh... err... telephone.

KERMIT
Don't answer it, Piggy.

It keeps RINGING.

PIGGY
Well... maybe I'll just answer it a little bit.

She snatches the receiver from its cradle.

PIGGY
(continuing)
Hello... Oh yes... Why hello, Bernie.
(to Kermit; mock casual)
It's nothing, Kermit. Just my agent.
(into phone; hard)
Whaddya got? You're kidding? Not really? Swim suits? Uhhuh... uhuh... huhhuh... day after tomorrow. Got it, Bernie.

She slams down the receiver and stands there, a mountain of indecision.

KERMIT
Err... about this never wanting to be away from me again...

PIGGY
Hmmm? Oh. Well. That is... For just a... Hmm... Yes... Bye!

Piggy streaks for the door.

Kermit scowls.

Suddenly the image on the screen jerks and slows to a halt. A white, blister-like blob appears, and grows. The effect is that of film melting when jammed in a projector gate. When screen is completely blank --

SFX: BROKEN FILM FLAPPING ON RAPIDLY SPINNING WHEEL

197 INT. SCREENING ROOM

Lit only by the projection lamp, still reflected off the screen.

ROBIN
I think the film broke, Uncle Kermit.

KERMIT
(pressing the intercom button)
Can we have some house lights? What's happening?

Lights come up on the room.

Kermit turns to see what's happening.

198 KERMIT'S POV

The Swedish Chef appears in the projection window. He is swathed in miles of loose, tangled film. He babbles angrily in mock-Swedish.

KERMIT
I knew I shouldn't let him run the projector.

Piggy enters.

PIGGY
All right, El Toado!

KERMIT
Beg pardon?

PIGGY
You promised you'd cut that last scene from the finished film.

KERMIT
I never promised.

PIGGY
You did. You know it never happened like that. I've told you repeatedly The only reason I left was that my mother was sick. That's the only reason.

(CONTINUED)

198 CONTINUED:

KERMIT
You said it was your aunt.

PIGGY
What?

KERMIT
Before you always said it was your aunt who was sick.

Piggy pauses for a moment.

PIGGY
She caught it too. The whole family came down. There was an epidemic that year!

199 FOZZIE

seated in the lower seats, next to Scooter.

FOZZIE
(shouting to Kermit)
Hey, Kermit -- you cut my joke about the electricians and the polar bear!

KERMIT
Sorry about that.

FOZZIE
But it was a zinger.

SCOOTER
You think you've got problems. How have you liked my scenes so far?

FOZZIE
You haven't had any scenes so far.

SCOOTER
I rest my case.

KERMIT
Your first scene is coming up next.

SCOOTER
It better be. Just remember my uncle owns this movie studio.

(CONTINUED)

199 CONTINUED:

KERMIT
I'm painfully aware of that.

200 FLOYD AND ANIMAL

FLOYD
Yeah, Animal is kind of irritated too.

ANIMAL
(shouting)
Irritated!

KERMIT
Don't worry. Your scenes are all coming up!

FLOYD
Hear that? Now just be quiet and eat another seat cushion.

201 KERMIT AND PIGGY

PIGGY
I haven't finished with you, Kermit the Toad.

KERMIT
Yes you have. Excuse me a second...

Kermit pushes past Piggy and EXITS FRAME.

202 HENRY KISSINGER

seated.

Kermit enters.

KERMIT
I'm sorry, Henry. You aren't in this part of the movie either.

Henry gets up wearily and walks up the aisle, muttering in German.

He passes Statler and Waldorf.

(CONTINUED)

202 CONTINUED:

WALDORF
Don't feel bad, Henry.

STATLER
So far you're the best part of the movie!

203 PROJECTION WINDOW

Swedish Chef babbles something loudly in Swedish and flashes the thumbs up sign.

KERMIT
Thank you, Chef. Roll film!

Houselights dim.

SFX: SOUND TRACK GRINDING UP TO SPEED

204 THE SCREEN

and on it we SEE --

205 EXT. MOUNT RUSHMORE - DAY

The classic, long view of the mountain with the four Presidential heads. But it is an INVERTED SHOT with Kermit, Fozzie, Gonzo, and Rowlf posing in f.g. We are, in effect, SEEING this THROUGH the ground glass of a view camera, so the picture has that slightly milky quality.

SCOOTER (V.O.)
A little closer together. That's better. Can the funny-looking purple guy get down a little bit ... The bear should move to his right... Perfect. Nobody move now.

206 SCOOTER

As he ducks out from behind dark cloth of an ancient, brightly painted camera. Behind him is a sign that says "Have Your Picture Taken With the Presidents -- $1.00."

(CONTINUED)

206 CONTINUED:

SCOOTER
And smile.

He snaps the picture.

SCOOTER
(continuing)
Your picture will be ready in a minute.

KERMIT
Good. We should be on our way.

SCOOTER
It's really great of you guys to invite me along to Hollywood. I hate this picture-taking business.

KERMIT
You'll fit right in. And there's plenty of room in the car. But we should be leaving.

FOZZIE
Kermit, can't we please just stop for a minute and visit my mother, please.

GONZO
Fozzie, are you mad? We only have five more days to get to Hollywood.

FOZZIE
Five days is plenty of time. It's just a few miles out of the way. I haven't seen Mom in years.

KERMIT
Oh, all right. But let's get a move on.

207 EXT. MT. RUSHMORE PARKING LOT - DAY

The station wagon pulls out and heads down the road.

208 THE STONE PRESIDENTIAL FIGURES

But not the real ones -- exact scale models, carved from a single block of foam rubber, and an exact match of the real thing.

(CONTINUED)

208 CONTINUED:

A beat. Then --

JEFFERSON
I say we put it to a vote.

ROOSEVELT
Bully. Just bully. A vote is the democratic way.

WASHINGTON
Very well then. All those in favor, signify by saying 'aye.'

ROOSEVELT
Aye.

LINCOLN
Aye.

JEFFERSON
Aye.

WASHINGTON
Aye.

JEFFERSON
The 'Ayes' have it.

LINCOLN
It's decided then. If you can't be in the movie, you can stay up here with us, Henry.

CAMERA PULLS BACK TO SEE Henry Kissinger, carved in stone next to the other Mount Rushmore figures.

HENRY
Thank you. Thank you from the bottom of my heart.

209 EXT. WESTERN ROAD - DAY

The station wagon drives down a road in a magnificent Western canyon with a river to one side.

210 INT. STATION WAGON

Rowlf is driving. Fozzie is in the back seat. Everyone is mad.

(CONTINUED)

210 CONTINUED:

GONZO
Two days. Two days we spend lost in the mountains looking for your mother's dumb house.

FOZZIE
Well, the neighborhood has changed.

ROWLF
Mountains don't change, bear.

SCOOTER
And when we finally find the place -- your mother's in Manitoba visiting friends.

FOZZIE
Listen, it's rough on me too. Do you know what it's like for a bear to come home and find an empty cave?

KERMIT
Well, we really have to keep moving to make Hollywood now.

211 EXT. WESTERN ROAD

Station wagon in distance, coming TOWARDS CAMERA.

212 LOW ANGLE SHOT

Suddenly, in close f.g., a well-turned leg in high heels and net stockings, posing carefully by the roadside.

213 INT. OF STATION WAGON - KERMIT

KERMIT
I don't believe it.

214 KERMIT'S POV

Miss Piggy, with a suitcase, hitchhiking.

The station wagon brakes to a stop next to her.

(CONTINUED)

214 CONTINUED:

So that Piggy is peering in the front window at Kermit.

PIGGY
Why... No. It's you, Kermit!

KERMIT (O.S.)
Err... yes, I'm afraid so.

PIGGY
What colossal luck. What an unbelievable coincidence!

Robin enters next to Piggy.

ROBIN
It hasn't been the worst of them, believe me.

Robin exits.

PIGGY
Oh, it's so good to see you all again. And look -- there's just enough room in the front seat for me to snuggle next to my Kermykins.

215 KERMIT

KERMIT
Yes, well, I suppose there is. Tell me, Miss Piggy, what are you doing here?

216 PIGGY

Climbing in next to Kermit.

PIGGY
Oh, Kermit, the second I left you I knew what a mistake it had been. Here, hold this suitcase, will you, bear.

She stuffs a suitcase into the back seat.

FOZZIE
Thanks a lot.

(CONTINUED)

216 CONTINUED:

PIGGY
I just knew I had to find you again. And it so happened my agent was driving to Hollywood. So he gave me a ride.

KERMIT
And?

PIGGY
And he got fresh with me. You don't get fresh with moi. I am a lady!

KERMIT
(not buying it)
Certainly you are...

PIGGY
So give us a big, sloppy kiss, Kermypoo.

KERMIT
Okay, Rowlf... movin' right along!

217 EXT. STATION WAGON

Rowlf drives the car off.

Sweetums runs, puffing INTO THE SHOT, waving.

SWEETUMS
I'm gonna catch up with those guys!

218 EXT. ANOTHER WESTERN HIGHWAY

The station wagon cruises by.

219 EXT. DESERT ROAD - DAY

Station wagon continues along. But suddenly it lurches, splutters, backfires and wheezes to a halt.

220 INT. STATION WAGON

KERMIT
What do you think is the trouble?

(CONTINUED)

220 CONTINUED:

ROWLF
What the patient needs is an engine transplant.

KERMIT
Oh brother.

SCOOTER
Don't worry, Kermit. Someone is bound to show up any minute...

221 EXT. THE DESERT - NIGHT

A small campfire burns on the sand. The Muppets sit, huddled against the cold night air. They look miserable.

PIGGY
Can I have another cough drop, Kermit?

KERMIT
No. The cough drops are all we have to eat. You had one for dinner, and you can have one for breakfast.

GONZO
(with great relish)
When the cough drops are gone, we'll have to eat our shoes!

ROWLF
Oh come on. We're right next to a highway. A car's bound to come.

SCOOTER
I hope it's a car with a heater.

FOZZIE
We... we're gonna miss the auditions, right, Kermit?

KERMIT
Well... they are tomorrow afternoon.

PIGGY
So much for the rich and famous.

(CONTINUED)

221 CONTINUED:

KERMIT
Listen, gang, I never promised you'd be rich and famous. I never promised anything...

MUSIC: MOURNFUL HARMONICA TUNE

Everyone jumps, surprised by the music.

222 GONZO

playing the harmonica.

GONZO
It's one of my many untapped talents.

He continues playing.

MUSIC: MOURNFUL SONG

Scooter, who has picked up Kermit's banjo, joins in, singing a sad poignant little song. He and Gonzo do it as a duet, singing and playing. The others listen silently, staring at the fire.

After a while, Kermit gets up and leaves the fireside.

223 EXT. DESERT - NIGHT

The campfire flickers in the distance. A waning moon rides high in the sky. Kermit ENTERS THE SHOT, walking quietly, thinking.

The MUSIC of the mournful song is HEARD faintly from the campfire.

KERMIT
I didn't promise anyone. What do I know about getting rich and famous?

224 DIFFERENT ANGLE

KERMIT
I read an ad in some dumb newspaper, I give up my business, leave my best friend and start bicycling two thousand miles to a place I've never heard of.

225 DIFFERENT ANGLE

KERMIT
Can anybody that stupid possibly get rich and famous?

226 DIFFERENT ANGLE

KERMIT
Of course... if I hadn't done it, I'd be feeling rotten too.

227 DIFFERENT ANGLE

KERMIT
But then it would be just me feeling rotten. Now I've got a lady pig and a bear and a kid and ... a thing, whatever Gonzo is.

228 TWO KERMITS

Walking side by side in the wilderness.

OTHER KERMIT
He's a little like a turkey.

KERMIT
Yeah, he is a little like a turkey. But not much.

OTHER KERMIT
Anyway I dragged 'em all out here. Away from their homes and their lives.

KERMIT
They wanted to come.

OTHER KERMIT
They counted on me. They thought I knew the answers.

KERMIT
All I knew was I wanted to be rich and famous.

OTHER KERMIT
No chance for that now.

(CONTINUED)

228 CONTINUED:

KERMIT
There's always hope.

OTHER KERMIT
What good is hope.

KERMIT
It's no good at all, until it's all you got left. Then it's something.

OTHER KERMIT
Okay, so maybe something will happen.

KERMIT
Besides, I was wrong. When I said I never promised anyone.

OTHER KERMIT
Who'd I promise?

229 TIGHT SHOT OF ONE KERMIT

KERMIT
I promised me.

230 WIDER SHOT

There is only one Kermit. He looks around, kind of puzzled.

KERMIT
Hey, where'd...
(to camera)
What was that?

A bright light flares in the starry sky and a shooting star streaks across the heavens.

KERMIT
(continuing)
Hmmm...
(shrugging)
Well, I better get back to the gang.

231 EXT. DESERT - NIGHT

Kermit comes over a sand dune. In the distance we SEE the campfire, and HEAR the faint MUSIC. But now the music is bright and happy. And the group around the fire appears larger. And behind them, on the road... sits a bus.

KERMIT
What the hey?

232 EXT. DESERT - AT THE CAMPFIRE - NIGHT

Around the campfire sit, in addition to the Muppets we last saw there, Floyd, Dr. Teeth, Janice, Zoot and Animal.

MUSIC: FLOYD'S REUNION SONG

It's a very bright happy song -- perhaps a song that -- out of this context would appear to be about lovers that broke up and are now reuniting, but has another obvious meaning in this context. Floyd does the solos with everyone joining in with harmony and hand clapping.

In the b.g. sits a converted school bus which has been psychedelically painted in the tradition of The Electric Mayhem.

Kermit comes into the circle, absolutely amazed.

KERMIT
What... what's happening?

FLOYD
At the moment we are about to modulate!

And they do, continuing the song to its joyous conclusion. The Muppets all applaud themselves.

KERMIT
Now wait a minute. Listen, it's great to see you guys. But how did you ever find us?

JANICE
Oh like, can you get behind this, Frog, I mean it was easy!

(CONTINUED)

232 CONTINUED:

DR. TEETH
You left the screenplay with us, remember?

He holds up a copy of the screenplay.

FLOYD
We just read the screenplay and found out you were in trouble out here.

PIGGY
Oh, Kermy, how clever of you to have thought of leaving the screenplay as a clue!

KERMIT
Errr... yeah.

DR. TEETH
By the way, Kermit my lad, this is our new drummer.

ANIMAL
Beat drum! Beat drum!

KERMIT
So I see. What's his name?

DR. TEETH
Animal.

ANIMAL
Animal! Animal!

KERMIT
I believe it.

FLOYD
But listen, Dr. T., we gotta lend a hand to the frog and his friends.

DR. TEETH
Indeed? When do you gotta be at that audition?

KERMIT
Two o'clock tomorrow afternoon.

DR. TEETH
How far is Hollywood?

(CONTINUED)

232 CONTINUED: (2)

ZOOT
In inches or light years?

FLOYD
(looking at Zoot)
He still isn't with us.
(to Dr. Teeth)
About two hundred and fifty miles.

DR. TEETH
Well, climb aboard! We'll have breakfast in Hollywood!

233 HIGHWAY - THE DESERT - DAY

A SWEEPING PANORAMIC SHOT of the desert in the early morning light. Down the razor-straight ribbon of asphalt comes the Electric Mayhem Bus.

234 INT. BUS - DAY

The bus has been converted into a sort of mobile home. The alterations are somewhat crude, but delightful. Miss Piggy and Janice are sitting at a dressing table area discussing makeup. Rowlf is at kitchen area, drying some dishes. Several of the cast are asleep in bus seats which have been left from the conversion. Animal is chained to his drum kit. He is playing a little wild drum riff. Fozzie and Floyd listen.

FOZZIE
That was terrific, Animal!

ANIMAL
Terrific! Terrific! Drum! Drum! Drum!

FLOYD
Animal... sleep... sleep, boy.

Animal falls instantly to sleep.

FLOYD
(continuing)
You might say he's open to suggestion.

(CONTINUED)

234 CONTINUED:

FOZZIE
I guess. Listen, Floyd, what ever happened to your old drummer?

FLOYD
Oh, he fulfilled his dream, man. He went into real estate.

FOZZIE
Really. So where did Animal come from.

FLOYD
He got out of real estate.

Animal leaps up, grabbing Fozzie.

ANIMAL
Buy house! Buy house!

FLOYD
He's sold a lot of property in his day.

235 KERMIT

He is at the rear window of the bus, gazing pensively backwards, down the highway.

KERMIT
(to himself)
I don't think I hardly believe this. We're really doing it!

Piggy comes up to him.

PIGGY
Hello, Kermit.

KERMIT
Oh, hi.

PIGGY
Oh, Kermy... whisper sweet nothings in my ear.

KERMIT
Thanks, I'd rather not.

(CONTINUED)

235 CONTINUED:

PIGGY
Oh come on. I want frog to whisper sweet nothings.

KERMIT
Doc Hopper.

PIGGY
Doc Hopper is a sweet nothing?

KERMIT
(staring out window)
Doc Hopper is behind us!

236 INT. BUS

The Muppets all sit up, bolt upright, dumbfounded.

DR. TEETH
I'll speed up.

KERMIT
No! I'm tired of being chased!

GONZO
It would be more fun to get caught?

KERMIT
We're not going to get caught... What's up ahead.

DR. TEETH
Only an old ghost town.

KERMIT
Perfect. It's time for the showdown.

237 EXT. DESERT - GHOST TOWN - DAY

The bus drives down the middle of the street, then turns in such a way as to completley block the street. There it stops.

KERMIT (V.O.)
Okay, everyone stays in the bus. I'm going to check things over.

238 INT. BUS

FOZZIE
But, Kermit, what are you going to do?

KERMIT
I haven't any idea.

PIGGY
This is madness. Why are you doing it?

KERMIT
(brusque)
Because I promised myself.

239 EXT. BUS

Kermit comes out of the bus and looks around. He walks toward an old storefront. Near the door sits an old rain barrel.

FLOYD
(calling from the bus)
Can I take Animal out? He needs his exercise.

KERMIT
Okay, but only for a minute!

Kermit approaches the storefront. Suddenly the rain barrel bursts to life. It is covered in multi-colored lights. It revolves, and it PLAYS "Lady of Spain" like a music box.

KERMIT
(continuing)
Yipe! What is that?

BUNSEN HONEYDEW and his assistant BEAKER appear in the top half of the dutch door to the storefront. They are dressed in bib overalls, but otherwise they are as we see them on the TV program.

BUNSEN
It's one of my latest inventions. It's a musical, light-up rainbarrel.

KERMIT
Why would anyone want such a thing?

(CONTINUED)

239 CONTINUED:

BUNSEN
What an odd question. You see, I am Dr. Bunsen Honeydew and this is my assistant, Beaker. We live here, perfecting useful inventions. Come in, come in.

He opens the door. Kermit wanders into the place. He is very distracted. Thinking frantically.

KERMIT
I really can't talk now, Dr. Honeydew.

Floyd pokes his head in.

FLOYD
What is all this stuff you got here, Doc?

BUNSEN
Ooo, I'm so glad you asked. These are some of our latest inventions. Here for instance is my latest -- edible doorknobs. Eat the doorknob, Beaker.

Beaker whimpers, but eats it.

BUNSEN
(continuing)
And you should see my chewing gum belt buckles.

Beaker goes "Yuch."

240 DIFFERENT ANGLE

Kermit in f.g., seeming lost in thought. Floyd, Animal, Beaker and Bunsen in b.g. at counter. Floyd and Animal are staring at a huge, wrinkled black-purple object.

FLOYD
What in the name of Fats Waller is that?

BUNSEN
A four foot prune.

FLOYD
A four foot prune. If you say so.

(CONTINUED)

240 CONTINUED:

BUNSEN
Product of my new Insta-Grow pills.

He holds up the can of Insta-Grow.

FLOYD
Say, you're wiggier than most, aren't you, Doc?

241 DIFFERENT ANGLE

excluding Kermit.

BUNSEN
And speaking of wigs, here's our very latest invention, exploding toupees!

He points to Beaker, whose hair blows up.

242 EXT. GHOST TOWN - DAY

Scooter is leaning out a bus window.

SCOOTER
Kermit! Kermit! Here comes Doc Hopper.

243 INT. BUNSEN'S STORE - TIGHT SHOT - KERMIT

turning toward counter.

KERMIT
(fast)
Okay, so here's the plan.

244 EXT. GHOST TOWN STREET - SCOOTER'S POV

Doc Hopper's limo comes to a halt in the middle of the street. It is flanked by two large flatbed trucks filled with GOONS, each holding a shotgun pointed skyward. Hopper gets out of the limo, followed by Clarence. The Goons start to silently descend from their trucks. It is ominously quiet.

(CONTINUED)

244 CONTINUED:

DOC
(shouting)
Okay, Frog. Where are you?

KERMIT (O.S.)
(shouting)
I'm here. I'll meet you in the middle of the street.

DOC
(suspicious)
Oh yes?

KERMIT (O.S.)
Man to frog!

DOC
(chuckling)
Man to frog?

245 DOC'S POV

Kermit comes out of the store, walking slowly to the middle of the street.

The other Muppets, with the exception of Floyd, Animal, Bunsen and Beaker have formed a little group, just behind Kermit. Kermit starts walking slowly towards Doc.

246 KERMIT'S POV

Doc Hopper starts advancing on him. His Goons form a group behind him.

DOC
Okay, what have you got in mind?

247 KERMIT

walking.

KERMIT
You'll see.

248 DOC

walking.

249 KERMIT

He stops.

KERMIT
(shouting)
Okay, now!

250 HOPPER

He stops. Looks around. As do his Goons in b.g. Nothing happens. Then he starts laughing. Goons start laughing. They think it's hilarious.

DOC
Say, that was one great trick, Frog.

SFX: A LOW RUMBLING.

KERMIT
You haven't seen it yet, Hopper.

The RUMBLING GETS WORSE.

251 EXT. STREET - DOC'S POV

The top of a building shudders and then lifts off. The head of Animal emerges, like a giant Jack from a huge box. Animal's head is fifteen feet across.

He roars, shaking the earth.

252 HOPPER

He is terrified. A large shadow passes over him.

DOC
Don't... don't think you can scare me, Frog!

A huge hand of Animal reaches down, seemingly out of the sky, reaching to grab Hopper.

When it is a few feet away, Hopper turns and runs, screaming. UNDERCRANK as Hopper, Clarence, and Goons run terrified off into the desert.

253 KERMIT AND COMPANY

in front of bus.

(CONTINUED)

253 CONTINUED:

They cheer wildly, Piggy throws her arms around Kermit hugging him frantically.

FLOYD
Let's hear it for greenstuff!
Hip hip...

ALL
Hooray!

FLOYD
Hip hip...

ALL
Hooray!

FLOYD
Hip hip...

254 ANIMAL

ANIMAL
(deafening)
HOORAY!

255 KERMIT AND COMPANY

They are vibrating from the sound.

Bunsen runs up to Kermit.

BUNSEN
(worried)
You do realize that your friend there ate a whole box full of my Instagrow pills.

KERMIT
Yes, I certainly do realize that.

BUNSEN
I have terrible news.

KERMIT
What's that?

BUNSEN
The pills work well on plants. But they're not any good for animals.

(CONTINUED)

255 CONTINUED:

KERMIT
Why, what will happen?

BUNSEN
Sadly, the effect is only temporary. He'll be his own size in a few minutes.

KERMIT
Doctor Honydew, I think we can live with that disappointment!

They all cheer.

KERMIT
(continuing)
Dr. Teeth -- can we still get to Hollywood by two?

DR. TEETH
If we don't stop for a long lunch.

KERMIT
Well, then, movin' right along!

256 EXT. HOLLYWOOD - DAY

MUSIC: INSTRUMENTAL VERSION OF "MOVIN' RIGHT ALONG."

A MONTAGE of driving SHOTS beginning with the famous Hollywood sign high in the Hollywood Hills.

The bus passes by a number of the town's more famous landmarks.

For the very first time in the film, we get the sense that we are firmly in the present. This is bright, loud, garish, pounding.

SFX: ROARING TRAFFIC.

The NOISE MIXING WITH the MUSIC. Then suddenly --

257 INT. RECEPTION OFFICE - DAY

It is a very plush, very elegant, art deco office. A RECEPTIONIST (cameo guest star) sits behind an elegant desk.

(CONTINUED)

257 CONTINUED:

The door behind the Receptionist is marked "LEW LORD." It is totally silent. After a moment...

SFX: SILKEN PURR OF ELEVATOR DOOR OPENING.

258 RECEPTIONIST'S POV - ELEVATOR DOOR

Kermit gets out followed by the Muppets.

KERMIT
Hi. I'm Kermit the Frog.

RECEPTIONIST
Is that supposed to set me aquiver?

KERMIT
Well, err, I'm here for the frog auditions... like in the ad...

He holds up the battered Variety ad.

KERMIT
(continuing; reading)
'Lew Lord announces auditions for talented frogs wishing to become rich and famous.' I hope you don't mind, I brought some friends along.

RECEPTIONIST
We cancelled the auditions.

KERMIT
What?

The Muppets gasp.

RECEPTIONIST
Yeah. Just in checking around, we realized there aren't any talented frogs. So Mr. Lord cancelled the project.

KERMIT
Oh no, he didn't!

Kermit turns and marches staright to Lew Lord's door. The Muppets follow.

259 INT. LEW LORD'S OFFICE - DAY

A massive door is flung open and Kermit and Company come through it with a sense of grim resolve and absolute determination.

KERMIT
Mr. Lord, forgive the interruption but I demand an audition. I've come two thousand miles... chased by a... fanatic frog leg salesman...

Kermit's resolve crumbles as he looks around at the magnificence of the office. It is obviously totally intimidating to all of them.

260 KERMIT'S POV

The office is ornate art deco and really large. (That word "large" should be given a reading like Animal would give it. I mean, LARGE, folks.)

Behind a massive desk sits LEW LORD (cameo guest star). He is a tough looking customer. There is an open window in the wall next to his desk. Through the window arches a rainbow, which meets the floor just by the side of the desk. In the rainbow sits a pot overflowing with gold.

261 LEW LORD'S POV

Kermit and the Muppets are completely intimidated. They shuffle slowly forward.

KERMIT
P... please... please, sir, I'm Kermit the Frog. We've... we've ... we've come to be rich and famous!

262 LEW LORD

He studies them very carefully for a long moment. Then he rises, slowly from his desk. Moving very slowly he circles round the desk, passing right through the rainbow, and slowly walks completely around the Muppets.

263 CLOSEUP OF LEW

A faint smile crosses his lips. Or is it a sneer?

264 WIDER SHOT

as Lew completes the circle and returns behind his desk. He pauses again, just for a moment, then reaches down and presses intercom button.

LEW LORD
Miss Tracey, prepare the standard 'Rich and Famous' contract for Kermit the Frog and Company.

He releases the button.

LEW LORD
(continuing)
Oh -- help yourself.

Lew Lord points.

CAMERA ZOOMS IN, FOLLOWING the point, and CENTERS IN ON the rainbow sparkled pot of gold. Which is turn forms the FIRST SHOT OF --

THE FINAL PRODUCTION NUMBER.

MUSIC: "THE FINALE" -- a joyful sparkling song about the wonders of show business. It touches on the "Rich and Famous" aspect, but also emphasizes the joys of performing, the fun of making people laugh.

The number itself is again, very large. It is Busby Berkely with puppets -- thousands of puppets, or so it appears. The FINAL SHOT OF THE FILM is a HUGE PULLBACK in a tremendously large set. As the last CHORD of the SONGS hits --

265 INT. SCREENING ROOM

SHOT OPENS ON just the screen, on which the last moments of the preceding scene are projected. We PULL BACK TO SEE whole room. Sweetums bursts THROUGH the SCREEN and therefore through the FINAL SHOT OF THE PRODUCTION NUMBER.

SWEETUMS
You know, I just knew I'd catch up with you guys!

FADE OUT.

FADE IN:

266 EXT. MOVIE STUDIO - FAVORING A BICYCLE RACK - DAY

MUSIC: UNDERSCORING.

(CONTINUED)

266 CONTINUED:

with Kermit's bicycle.

Kermit comes INTO SHOT, holding Robin's hand and puts him in the bike's basket.

The parade of spectacular automobiles we saw at the beginning starts to pass by just behind Kermit. The Muppets in them all engage in brief, unheard conversation with Kermit and Robin and then drive on, waving.

OVER this we SUPER CLOSING CREDITS.

Near the END OF THE CREDITS, Kermit gets on his bike and rides off.

267 EXT. MOVIE STUDIO - GUARD'S POV - THE GATEHOUSE - DAY

Kermit pedals through the gate, waving to the guards.

CAMERA PANS TO FOLLOW him down the drive.

As he recedes, we do a SLOW CROSSFADE, the MUSIC DISAPPEARING, the SOUNDS OF THE STREET COMING UP.

268 EXT. L.A. STREET - SUNSET

Kermit makes a turn onto the street.

ROBIN
Kermit, will you really tell me the truth this time?

KERMIT
What do you want to know?

ROBIN
Is that really the way The Muppets got started?

269 DIFFERENT ANGLE

DIRECTLY BEHIND the bicycle. Kermit is pedaling right into a glorious sunset.

KERMIT
Of course not.
(MORE)

(CONTINUED)

269 CONTINUED:

KERMIT (CONT'D)
We worked our kneecaps off for fifteen years. We did one-night stands in gymnasiums, we did supermarket openings. We did local TV shows and industrial films. Those were some tough years, I'm telling...

But as the bicycle recedes FROM CAMERA...

Kermit's VOICE FADES.

FADE OUT.

THE END

B A R B A R A ' S P L A C E
(we satisfy)

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